VOGUE

ADVANCE
RETAIL
TRADE
EDITION

Beauty

That Age - This Age

V O
Incorporating Vanity Fair November 1, 1945 Price 35 Cents 40 Cents in Canada

COPYRIGHT 1945, THE CONDÉ NAST PUBLICATIONS INC.

To GIs all over the world— Santa Claus is a Lady

The Red Cross will distribute 1,250,000 Christmas packages to American hospitals and outposts all over the world. These simple gifts may be the only bit of Christmas some G. I.s will get, this year. But on that day the thanks in all their hearts will be for those who gave or planned or worked to bring them a remembrance of home.

★

HERE'S WHAT EACH RED CROSS CHRISTMAS BOX CONTAINS

6 Correspondence Cards
Address Book and Pencil
Waterproof Case
Identification Folder
Pocket-size Book
Miniature Atlas
Pocket Comb
Chewing Gum
Hard Candy
Chocolate Pellets
2 Packs of Cigarettes

★

CONTRIBUTED TO THE AMERICAN RED CROSS BY WAMSUTTA MILLS, NEW BEDFORD, MASS.

Release date for all the material in this issue is October 23 East of the Mississippi, October 30 West of the Mississippi.

VOGUE

How to use this issue to sell hats

Page 59. Headline an advertisement—Vogue says: "The wrapped hat." Sketch wrapped cloches, berets, turbans. Prepare a window display to appear on the same day as the advertisement. Show wrapped hats from your own collection, and display this message—Vogue says: "The wrapped hat."

magnificent jewels

Pages 150-154. Headline an advertisement—Vogue says: "A jewel for Christmas." Sketch magnificent jewels. Put emphasis upon huge stones in delicate settings. When you display huge stones, display them with this message—Vogue says: "The huge jewel has a new delicacy of feeling."

girdles, foundations

Pages 184, 185. Headline an advertisement: Vogue says: "There's no place in fashion for poorly corseted figures." Sketch girdles and all-in-one foundations. For a subheading use this quotation—Vogue says: "New corsets for contour fashions." In window, departmental displays, use the same quotation—Vogue says: "New corsets for contour fashions."

boots, slippers, sandals

Pages 180, 181. Headline an advertisement—Vogue says: "Outdoors—it's boots. Indoors—it's 'pussy-footers.' " Sketch and describe town and country boots from your own stocks. Sketch and describe soft sandals, fur slippers, ballet-boots.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
NOVEMBER 1, 1945

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RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE, AND MAIL TO VOGUE, GREENWICH, CONN.

To sell fashion quote

VOGUE

Use these Quotations
in your advertising, windows, and departmental displays.

jewels

VOGUE SAYS: "A jewel for Christmas."
VOGUE SAYS: "One huge jewel."
VOGUE SAYS: "Diamonds and platinum."
VOGUE SAYS: "Diamonds set in gold."
VOGUE SAYS: "Rare, exotic coloured diamonds."
VOGUE SAYS: "Jewels in mobile modern settings."
VOGUE SAYS: "Jewels—huge but not heavy."
VOGUE SAYS: "The huge jewel has a new delicacy."
VOGUE SAYS: "A jewel can be a sound investment."
VOGUE SAYS: "Pendulum earrings."

hats

VOGUE SAYS: "Tall turbans."
VOGUE SAYS: "The wrapped hat."
VOGUE SAYS: "The feathered fez."

VOGUE SAYS: "Gold mesh turbans."
VOGUE SAYS: "Close, velvet evening caps."

dresses

VOGUE SAYS: "Brocade evening tunics."
VOGUE SAYS: "Jewelled evening tunics."
VOGUE SAYS: "Hobble-top evening skirts."
VOGUE SAYS: "Halter-top dinner blouses."
VOGUE SAYS: "All-jersey costumes."
VOGUE SAYS: "Jersey jumpers and jerkins for town, country, travel."
VOGUE SAYS: "Eta 'Proportionates' . . . designed for the average short woman."

shoes

VOGUE ASKS: "What's afoot?"
VOGUE SAYS: "Outdoors—it's boots."
VOGUE SAYS: "Indoors—it's 'pussy-footers.'"
VOGUE SAYS: "Fur slippers by the fireside."
VOGUE SAYS: "Soft-soled evening sandals."
VOGUE SAYS: "Indoor ballet boots."

corsets

VOGUE SAYS: "No place in fashion for poorly corseted figures."
VOGUE SAYS: "New corsets for contour fashions."

suits

VOGUE SAYS: "The Talleyrand silhouette."
VOGUE SAYS: "Clear-checked country tweeds."
VOGUE SAYS: "Black-and-white country plaids."

coiffures

VOGUE SAYS: "The winged coiffure."
VOGUE SAYS: "The draped coiffure."

1-
VOGUE SAYS:
"A Jewel for Christmas."

2-
VOGUE SAYS:
"The Wrapped HAT."

3-
VOGUE SAYS:
"Jersey jumpers and jerkins."

4-
VOGUE SAYS:
"New corsets for contour fashions."

Four Free Cards
Please check those you can use, and mail this coupon.

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

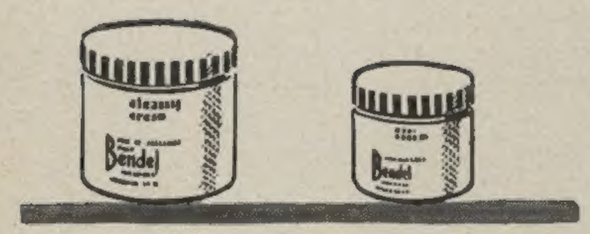
Please send cards (1) (2) (3) (4)

11/1

Name .....

Store Name .....

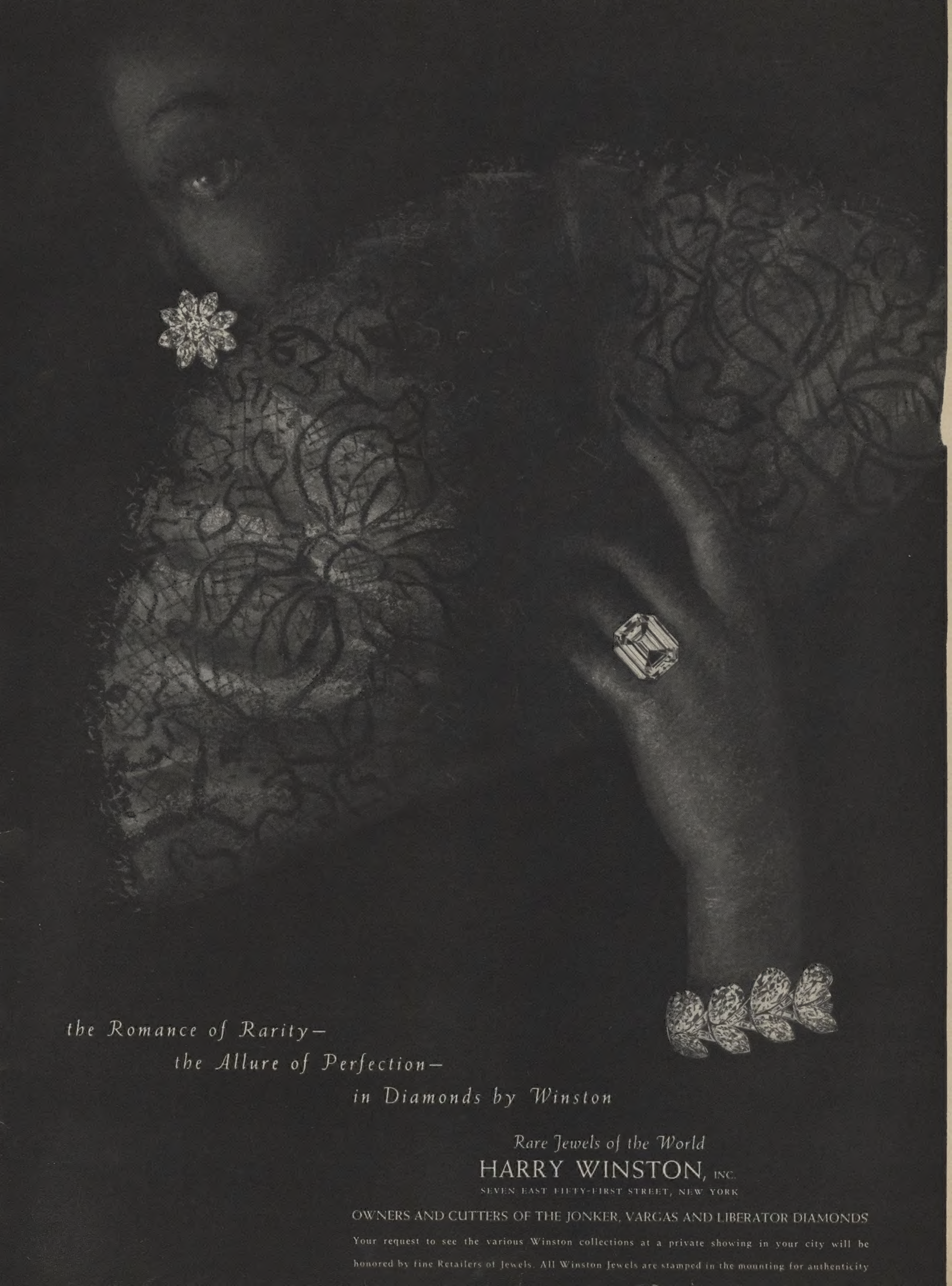
Address .....



Harmony . . . a fusion.
Gown, Beauty Preparations,
Perfumes, Toiletries
. . . all Bendel-created
with Perfection as an ideal.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Bendel Perfumes, Beauty Preparations and Toiletries are available in quality stores throughout the country.



the Romance of Rarity—
the Allure of Perfection—
in Diamonds by Winston

Rare Jewels of the World

HARRY WINSTON, INC.

SEVEN EAST FIFTY-FIRST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER, VARGAS AND LIBERATOR DIAMONDS

Your request to see the various Winston collections at a private showing in your city will be honored by fine Retailers of Jewels. All Winston Jewels are stamped in the mounting for authenticity

Adrian's jet-embroidered dinner dress . . . typical of the new look of gracious formality you'll see in a large and exciting collection of great designers' clothes here in our 28 Shop. Here, too, all the fine points of fashion... accessories of rare beauty and sparkling imagination.

It's a small world...The 28 Shop

Marshall Field & Company Chicago

ENGSTEAD

J. Margo
Reine
Nanouchka
Nanouchka
A Perfume en Vogue
by a famous French modiste
Nanouchka
PERFUME and SUPER COLOGNE
REINE Inc. • Hats • Perfumes • Furs • Special Cosmetics • 4 East 57th Street, New York

NETTIE ROSENSTEIN puts a gallant gesture of rayon faille on a black wool dress and adds bag and jewelry of her own design.

Neiman-Marcus
Dallas

Smartwear-Emma Lange, Inc.

MILWAUKEE

Adele Simpson dress of subtle drapery . . . boldly emblazoned in gold.
Hat by John-Frederics

La Valle

Gold-tipped pompons add gaiety to the black suède sling pumps.

VOGUE
November 1st, 1945

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Vol. 106, No. 8
Whole No. 1752

Jordan Marsh

The new draped length, so delightfully feminine.
A Traina-Norell dining-out dress, cut low at the neck, and girdled in faille with a large pump bow. Soft-black rayon crepe.
Designers' Shop, Second Floor.

JORDAN MARSH COMPANY • BOSTON 7, MASS. • NEW ENGLAND'S GREAT STORE

the Wm. H. Block Co.

highlights dull green
crepe with lustrous bronze beads.

Juilliard
Master Fabric
100% VIRGIN WOOL
REG. U.S. PAT. OFF.
© A. D. J. CO. INC.
Fine Fabrics are the
Foundation of Fashion
Copyright, 1945
A. D. Juilliard & CO., Inc.
40 West 40th St., New York
BUY VICTORY BONDS

Apple of his eye . . . [*photo-symbol by Samberg for Revlon*] Wise as the ages — she knows instantly

Outrageous . . .

the rush for *"Fatal Apple"*

this altogether new red is pure lure on lips and fingertips.

new color by Revlon

Nail Enamel, Lipstick and Face Powder

of incomparable quality . . .

for American women of great chic!

COPYRIGHT 1945 REVLON PRODUCTS CORPORATION

1 jacologne bath bubbles, quart decanter ... 10.50 plus tax
2 jacologne bath luxuries, hand-painted acetate box ... 22.50 plus tax
3 jacologne bath luxuries, lucite tray ... 15.00 plus tax
4 jacologne quartette ... 4.75 plus tax

JACQUELINE COCHRAN

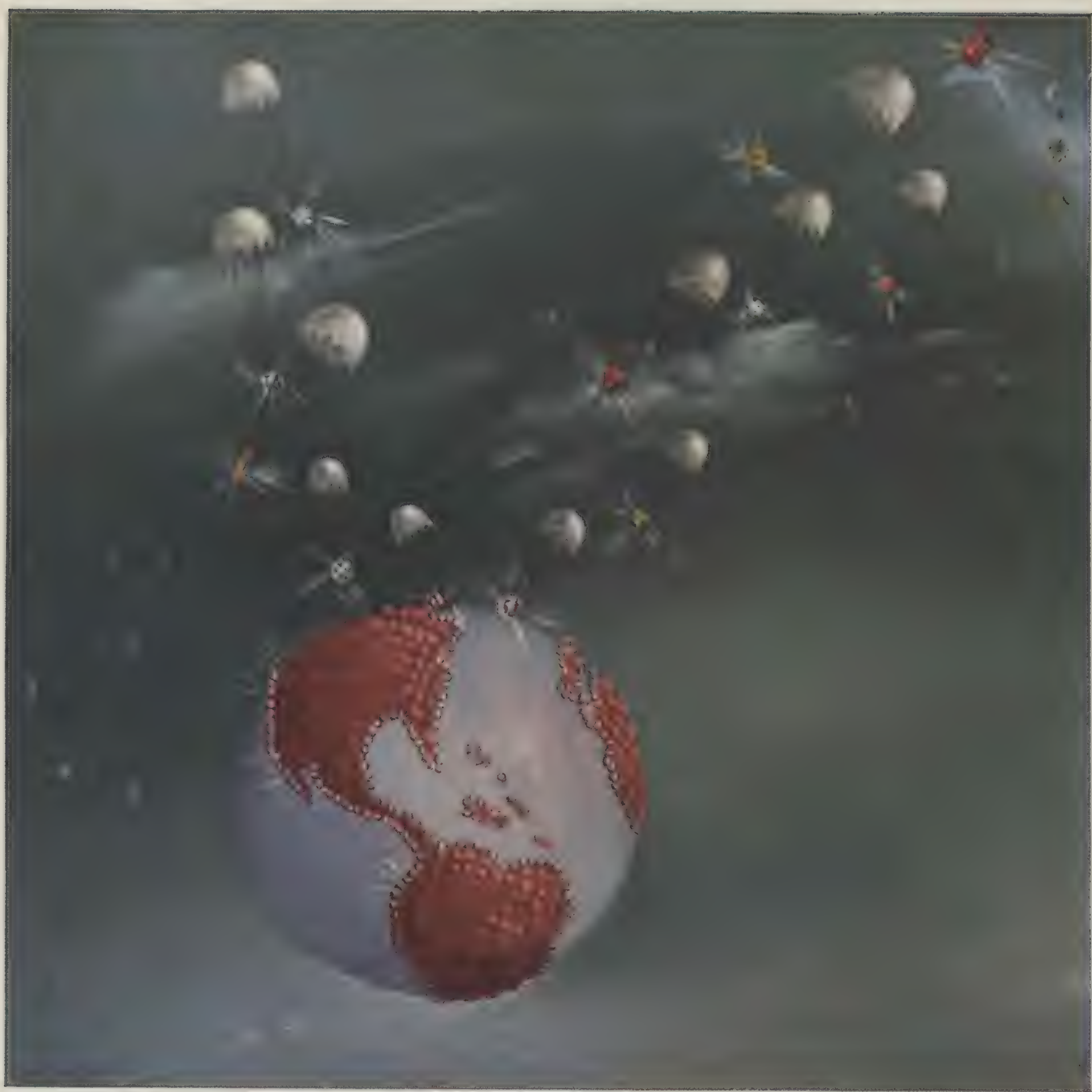
5 pine bath bubbles ... 1.00 plus tax
6 pine bath bubbles ... 2.00 plus tax
7 pine bath bubbles, quart decanter ... 8.50 plus tax

8 merry-go-round tower ... 3.50 plus tax
9 merry-go-round ring ... 2.75 plus tax
10 merry-go-round twin ... 2.00 plus tax

© 1948 JACQUELINE COCHRAN

11 beauty essentials, lucite tray ... 16.75 plus tax
12 sachet pillows ... 2.50 plus tax
13 purse kit ... 1.75 plus tax

THE TALKED-ABOUT JEWELRY...
Castlecliff
Design Pat. No. D 120164 – D. 120165



Precision Skill Where It Counted

Textron's necessities of war—the steel-strong, life-saving parachute, the sturdy, intricate mountain tent, and other equally important products, completely circled the world to give safety and comfort to our gallant fighters. Today, the same Textron precision that was used in turning out war's essentials is used in combining strength and beauty to bring precious Textron fashions to you and to your home. From these same Textron fashions of today will spring even more breath-taking Textrons of tomorrow. Look for the name Textron!

HOSTESS COATS

New Quilted Jewel for You

Sparkling warm—as elegant as precious stones—Textron's newest Hostess Coat in a beautiful diamond-quilt. With a ten-karat pocket . . . a slimming Princess back. Tailored with Textron's* precision-skill—of finest rayon satin . . . gem-smooth and softly gleaming. Choose from jewel colors—ruby red, garnet, midnight blue, lined in a rich contrasting rayon satin. Sizes from 12 to 20. At leading stores throughout the country.

TEXTRON INC., Empire State Building, Fifth Avenue, New York 1, N. Y.

Listen to Helen Hayes in your favorite plays on the Textron Theatre every Saturday p. m. on your local Columbia Broadcasting Station.

TEXTRON

*REG. U.S. PAT. OFF.

LINGERIE • HOME FASHIONS • MENSWEAR • APPAREL FABRICS

Rare and precious fibres . . . unmistakable textures . . . original weaves. Master-blended for luxurious softness. Woolens that set trends. Woolens that tell all you need to know about their quality in the single word—

Stroock

S. Stroock & Co., Inc., 404 Fifth Ave., N. Y.

MONTE SANO
Exciting new silhouette . . . a tunic coat
of black broadcloth and nutria.
FRENCH SHOPS
Filene's
BOSTON

THE MOST TREASURED NAME IN PERFUME...

CHANEL

Genius grey and ginger brown...dinner drama...the cowl-sleeved grey rayon crepe gown...it's belt spiked with bugle beads and pearls. Also in black, 10 to 18, 69.95. The theatre coat. .interlined, simply cut in brown wool, with fake pearl horizontals. Also in black, 10 to 20, 45.00. Misses' Better Dresses, Third Floor.

STERN BROTHERS, FORTY-SECOND STREET AND SIXTH AVENUE, N. Y. 18, N. Y.

A

Gift by Marie Earle

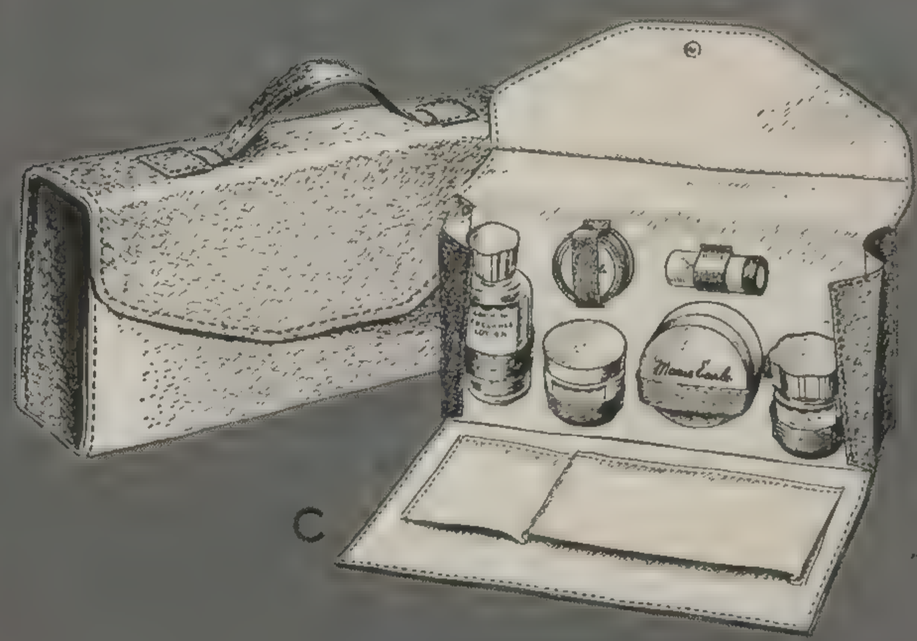
each a compliment to the fine taste of the giver . . . to the receiver

A. The Overland—space to spare for overnight needs plus fabulous Marie Earle fittings. Black, brown, blue and red pigskin. 34.00 plus tax

B. The Traveler—beautiful bag beautifully fitted with a generous assortment of Marie Earle preparations. Handsome leather in brown, red or natural. 26.00 plus tax

C. New Tuckaway—Six make up and beauty aids stowed away in a dream traveling case. In natural or green snake, brown lizagator, black or brown leather (all simulated). 10.00 plus tax

B



C

T. A. Chapman Co.

Milwaukee

Viola Weinberger designs exciting gloves from exquisite French lace.
Exclusively for WOODWARD & LOTHROP in Washington

Soft-hearted suit, gently maneuvered in lines of livable grace. Carmel uses Miron Custom Worsted, woven expressly for him. Persuasive as velvet ... the finest pure virgin wool to be found anywhere ... favored, like all Miron quality wools, by smart women and outstanding designers. Look for this and other superior fashions of Miron at your favorite store.

simpático

A CARMEL
Original

TERHUNE ASSOCIATES • 51 MADISON AVE., N. Y. C.

Suave and ultra-smart,—swirling bloomer sleeves delicately inlaid with glimmering grosgrain. Black dyed Persian lamb. 895.
(plus Federal tax)

The ROLLINS Co.
DETROIT
FURS . . READY-TO-WEAR . . ACCESSORIES

IN DETROIT IT'S ROLLINS FOR FINE FURS

Evening Enchantment

from

Joseph Whitehead Inc.

MONTALDO'S

Denver • Colorado Springs • Columbus, O. • St. Louis • Bartlesville, Okla.

Charlotte, Winston-Salem and Greensboro, N. C. • Richmond, Va.

Bird - Speakman Inc.

WILMINGTON, DEL.

Doop's

EAST ORANGE, N. J.

Jon Abbot Studio

Hat by Madame Reine

SILVERBLU PLATINUM . . . the pedigreed Mink* of glorious natural grey tones enlivened with opalescent blues . . . luxuriously soft . . rich, rare and regal.

BERGDORF-GOODMAN, New York • I. MAGNIN & CO., California • NEIMAN-MARCUS, Dallas

Mutation Mink Breeders Association

For further information on Silverblu Platinum Mink, consult your furrier

*America breeds the finest Mink

FITTED HANDBAGS BY Evans
EVANS CASE COMPANY
New York City • North Attleboro, Mass.

© 1945 Dana Perfumes, Inc

put your money in a Good thing

Rolfs directress billfolds

in a brand new color Copperglo

good fashion the color, Rolfs bright inspiration copperglo

eye-stopping contrast with fall clothes.

good size the big-enough-to-hold-everything directress

original "man-size" billfold for women patterned after Rolfs famous Director

for men—with secret currency pocket, card pockets, removable pass cases,

extra key holders plus a roomy coin purse.

$5 plus tax

Other models **$3.50** up

AT GOOD STORES EVERYWHERE—INDIVIDUAL AS YOUR SIGNATURE

DISTINCTIVE LEATHER ACCESSORIES FOR MEN AND WOMEN

Rolfs WEST BEND, WISCONSIN 330 FIFTH AVENUE, NEW YORK

La Cross

sets fingertips aglow with

"Real Red"

not off red . . .

not almost red . . .

but a real red nail polish,

vibrant, lastingly brilliant

and lovely.

Personal Favor Manicure Set • $5.00 plus tax

MANICURE IMPLEMENTS HAND BEAUTY AIDS
NAIL POLISH

Schnefel Bros. Corp. • 630 Fifth Avenue • New York 20, N. Y.

COSTUME BY TRIGERE

NOLDE HOSIERY

Anjou's

Devastating

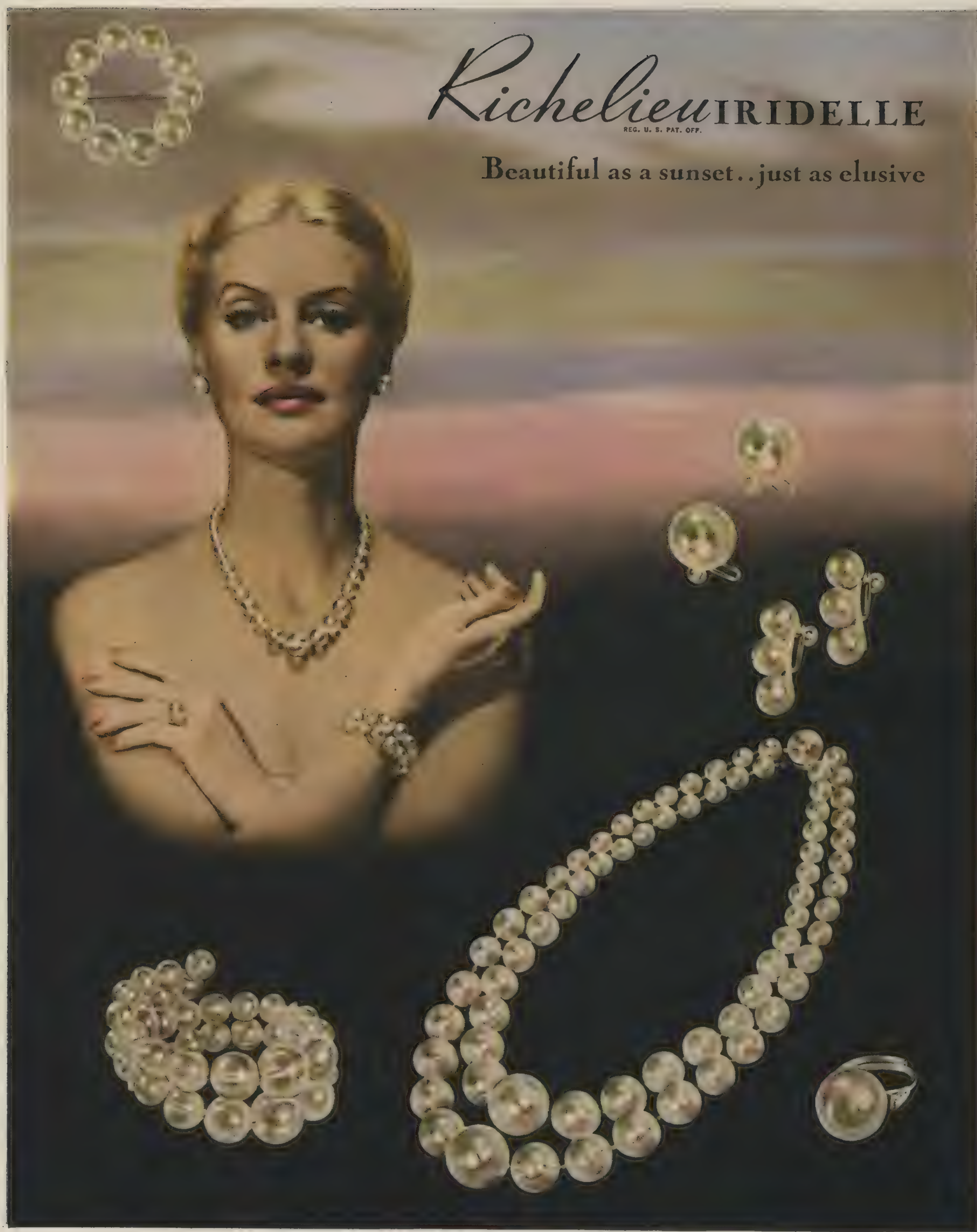
the perfume provocative—

As deliberately intriguing
as the mood of the
Renaissance skull-cap by Suzanne-Talbot

Saint Paul
Paris

fragrant link between fashion and romance
1.75 to 20.00
PLUS TAX

DEVASTATING PERFUME AT **B. Altman & Co.,** NEW YORK . **I. Magnin & Co.,** CALIFORNIA AND OTHER FINE STORES THROUGHOUT THE COUNTRY

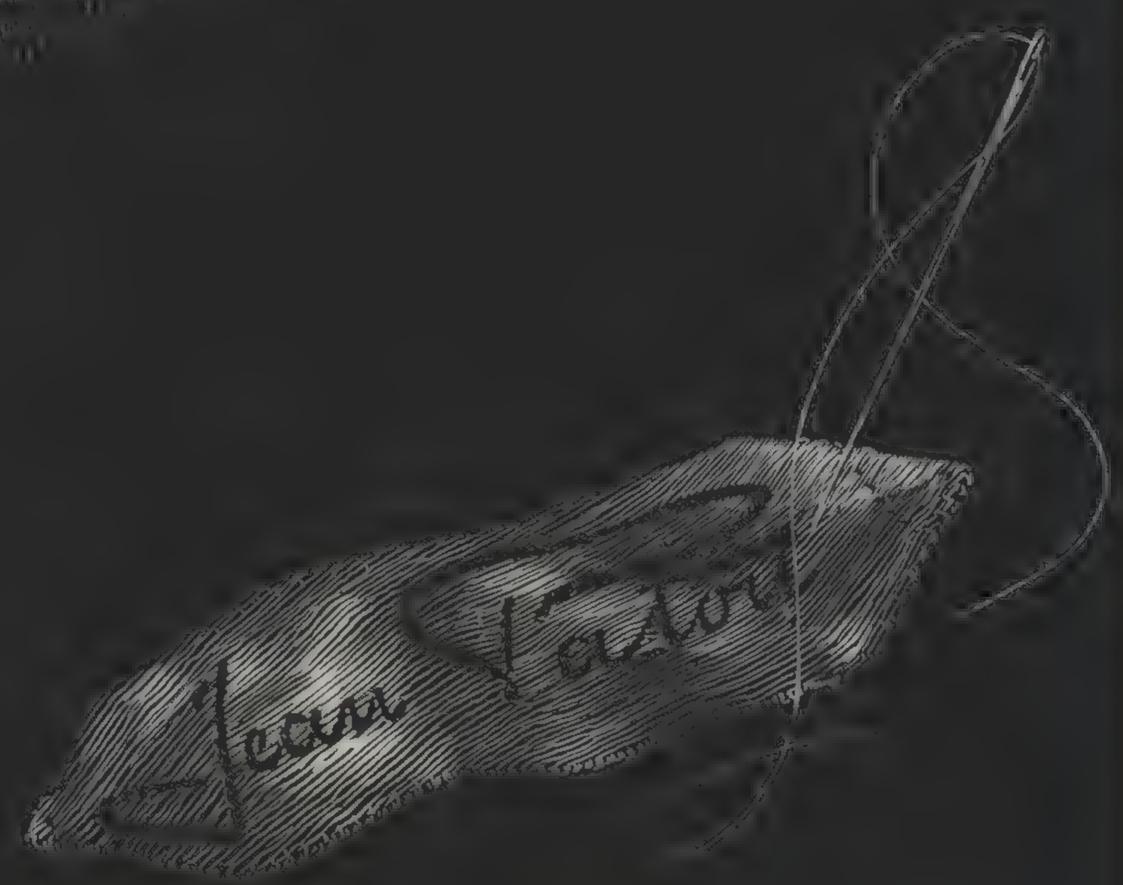


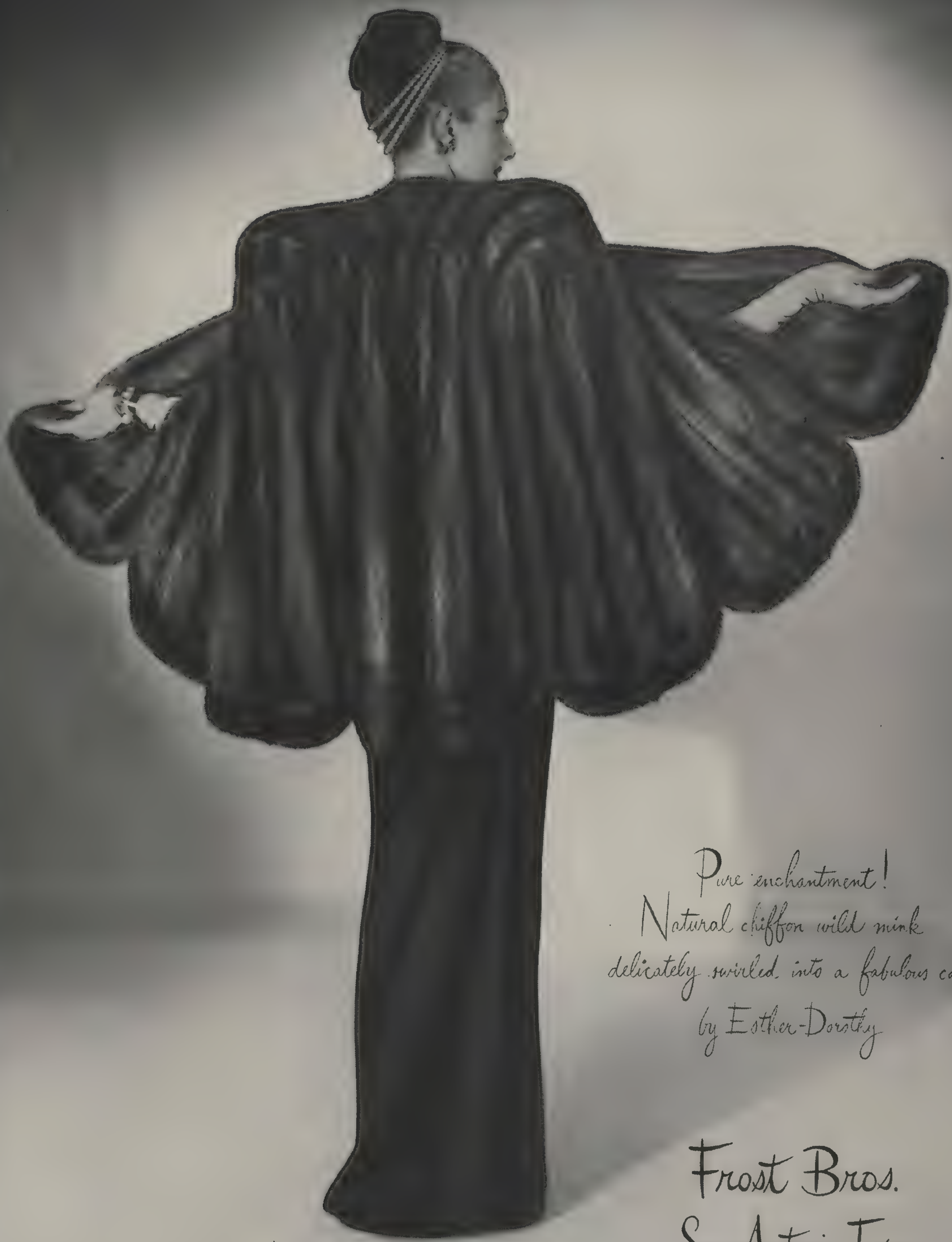
CREATORS OF *Richelieu* PEARLS IRIDELLE SATINORE *Internationally* FAMOUS

Adrian
AMERICAN DESIGNER

JOY

the costliest perfume in the world





Pure enchantment!
Natural chiffon wild mink
delicately swirled into a fabulous cape
by Esther-Dorothy

Frost Bros.
San Antonio, Texas

Mr. Julian Arpels

who has just returned from Paris

is pleased to announce

that he has brought with him the latest,

most beautiful jewelry styles,

which are now being shown

in the New York shop.

VAN CLEEF & ARPELS

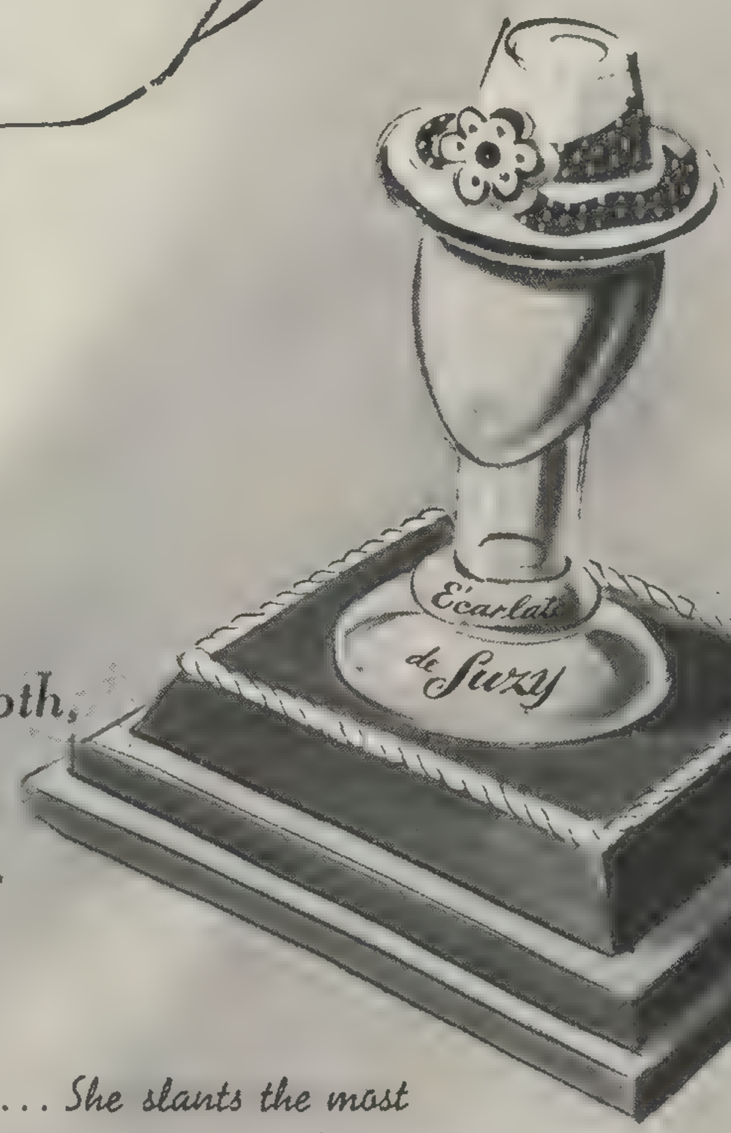
Jewelers

744 Fifth Avenue New York

Place Vendome Paris

ÉCARLATE DE *Suzy*

is the throaty notes of vibrant strings . . . deep, smooth, intense. The tempting scent she wears to be remembered . . . and he gives to heighten a memory.



SUZY, SUZY . . . She slants the most flirtatious hats in Paris over the prettiest heads . . . creates headwhirling perfumes with the same pure-feminine impact.

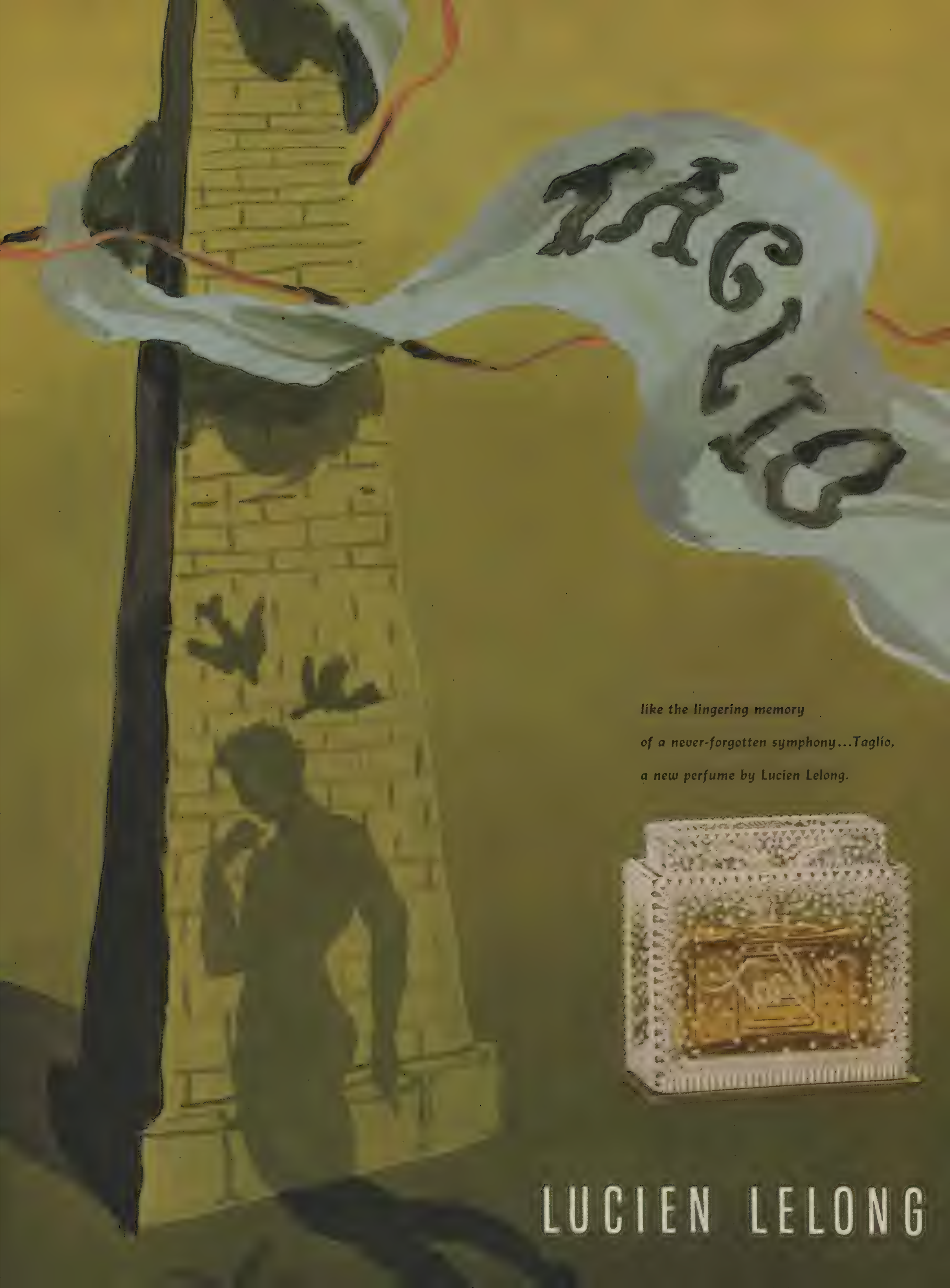
PARFUMS DE SUZY . . . ECARLATE • BANDBOX • GOLDEN LAUGHTER . . . *Distributors: S. P. F. of America • 475 Fifth Avenue • New York 7, New York*

Weather-wise
and dashing
Aquatogs in lustrous
Sans Égal Satin, a Rose Fabric
Imagine stepping out in this exciting, adventurous coat in shower or sunshine. Aquatogs have tailored this all-weather utility coat with topcoat elegance of gleaming Sans Egal satin, water-repellent rayon and spun by Rose Fabrics. Neon blue, American Beauty, Beige, Black. Sizes 10 to 18. $25. Matching hat, $5
Sans Egal
SATIN
a Rose FABRIC
RAYON & SPUN • WATER REPELLENT
Tailored by AQUATOGS
DE PINNA, New York • MARSHALL FIELD & CO., Chicago • BONWIT TELLER, Philadelphia • C. CRAWFORD HOLLIDGE, Boston • STIX, BAER & FULLER, St. Louis • THE ADDIS CO., Syracuse • HARZFELDS, Kansas City • THE DAYTON CO., Minneapolis • and other fine stores.

ARNOLD CONSTABLE
Fifth Avenue at 40th, New York 16 • New Rochelle • Hempstead
o'hara
of california with daring originality creates the short evening dress in revolutionary winter white
• a fashion of the future that proves o'hara's famous fashion genius
• white or brown rayon crepe with bronze marquisette inserts, also all black misses' sizes, ours exclusively, $35.

mollie parnis designs "Winged Holiday" in a Cohama Fabric, Bur-mil quality under $50

530 Seventh Avenue, New York 18


Taglio
like the lingering memory
of a never-forgotten symphony...Taglio,
a new perfume by Lucien Lelong.
LUCIEN LELONG

As cared for as an orchid under glass...as radiant as a precious jewel...that's how you'll feel when you use DuBarry Beauty Preparations. Every jar is as full of promise as a love letter; every color as awakening as a fabulous new hat. Use them with confidence that they'll work their magic and agree perfectly with your skin...because scientists have made them and the famous DuBarry Success School sponsors them.

DU BARRY

BEAUTY PREPARATIONS

by Richard Hudnut New York

Wouldn't you like to know the most effective way to greater loveliness for you? Then ask at your favorite cosmetic counter for your free copy of the DuBarry Success-O-Plan.

WINTHROP *mills*

ONE OF THE FINE NAMES IN WOOLENS

If you glory in the feel of fine wools...if you pride yourself on choosing clothes that outlast the seasons; then look for the *Winthrop label* in your new suit. When you find it you can be sure that the fabric will be 100% pure wool, made with *"Down East"* integrity that results in a look of quality and smartness that is timeless. At the smart stores in your city. WINTHROP MILLS, WINTHROP, MAINE

Sales Agent, ALLEN L. GOLDFINE — *225 West 34th Street, New York City*

©1945

"Dreamy stuff — In the Pink!"

LM

Monday

Jean dear —

In case you haven't heard, I'm in the Pink! But literally — with Dorothy Gray "In the Pink" — wonderful bath stuff in a lifting, lilting scent. Done up in rose-splashed packages — a decorator touch for my bathroom.

"In the Pink"... a scent exhilarating as champagne... to put wings to your spirit. Makes a bath an "experience"... to bask in... dream in. These are bath preparations to give as gifts. You won't be able to resist them yourself... once you see the packages—sparkling white splashed with roses—a dramatic touch from the hand of a famous decorator.

• • •

Cologne, 4-oz. size, $2.50. 10-oz. size, $5
Bath Oil, 4-oz., $2.50. Dusting Powder, $2
Luxury Bath Soap, large cake, $2
All prices subject to Federal tax, except soap

Dorothy Gray

AMERICAN DESIGN OF BEAUTY

Copyright, 1945, by Dorothy Gray, Ltd.

NIGHTGOWN AT LORD & TAYLOR — DESIGNED BY IRIS, OF BUR-MIL* RAYON SATIN

*T.M.REG.

• *sizes 38 to 46*

79.50

Lane Bryant

NEW YORK • CHICAGO • PHILADELPHIA
BALTIMORE • DETROIT • ST. LOUIS
BROOKLYN

EEN EYES
the perfume women envy—
and men cannot forget
Esmé
OF PARIS
PERFUMER
NEW YORK
Copyright, 1945, by Esmé of Paris

Sally Victor Hat

You *can* find a shortie that fits . . . every chic detail proportioned for the *P*erfect *A*merican *T*ype . . . in our exclusive P.A.T.* Sizes 10 to 20.

This smart casual (a patented design) of Draper's exclusive wool—WINTALURE—at fine shops everywhere.

Mandelbaum

512 SEVENTH AVENUE, NEW YORK 18, N. Y.

*Trade Mark Reg. U.S. Pat. Off.

"You just know she wears them"

THREE PROPORTIONED STOCKINGS BY

McCallum

and

PROPPER

Hattie Carnegie perfumes
HATTIE CARNEGIE INC • RETAIL SALON • 42 EAST 49TH STREET, NEW YORK 17 • WHOLESALE • 711 FIFTH AVENUE, NEW YORK 22

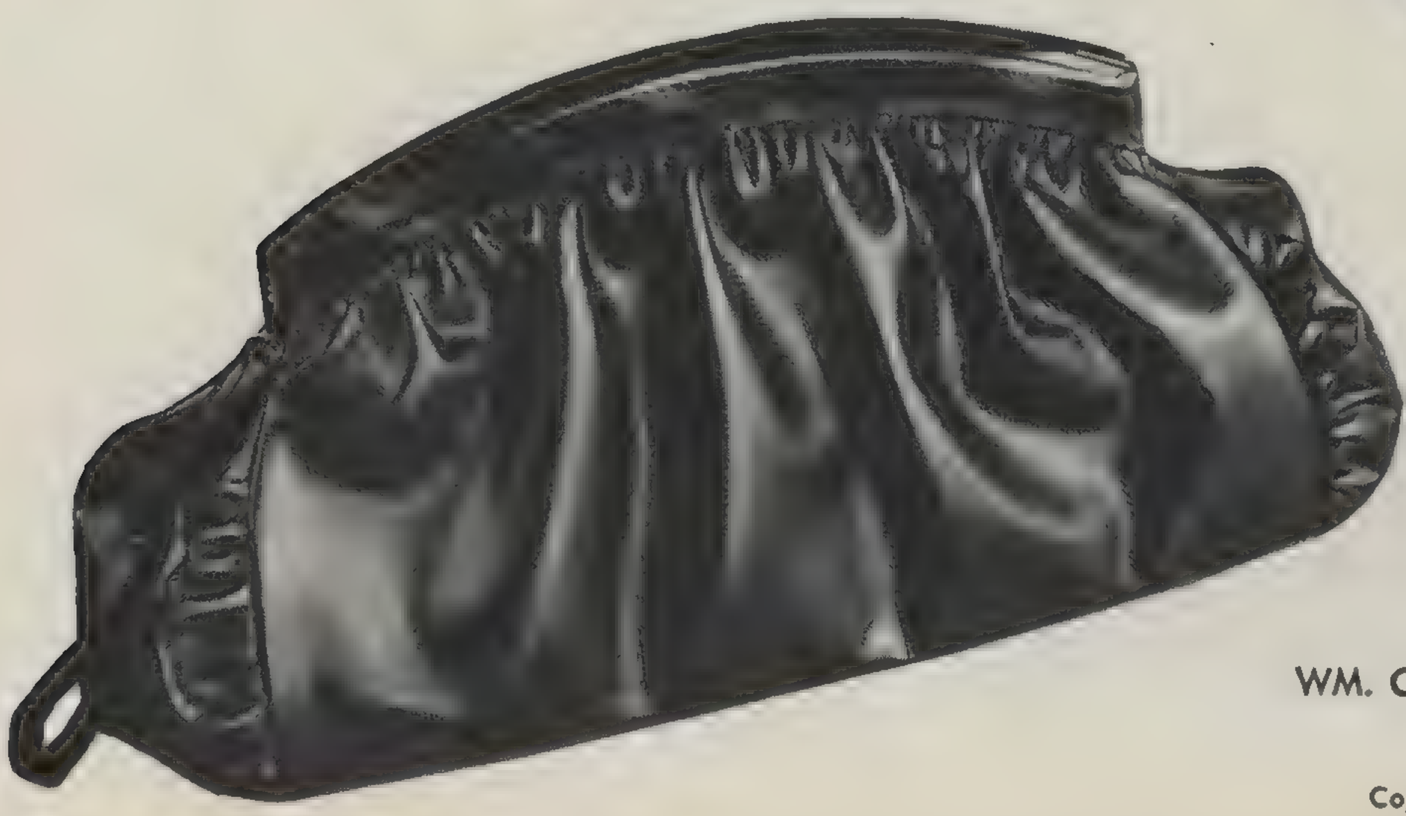
Originals by

Rath

There's No Lovelier Calfskin than Rathcalf

So lush ~ so butter-soft and satiny ~ you've got to touch it! And worked with such wizardy into the new, somewhat smaller, very feminine bags ~ simulated shell accents. No wonder women love handbags of Rathcalf. . . At surprisingly attractive prices ~ in black only ~ reading down $27.50*, $29.50*, $37.50*. Also in all colors, in other leathers. . . Other Rathcalf Originals from $16.50* to $65.00*. *Plus tax

Originals by Rath are featured at fine stores everywhere.



WM. C. RATH & SONS, 31 EAST 32 STREET, NEW YORK CITY

Makers of the famous "Top Hat" Handbags

Copyright, 1945, Wm. C. Rath & Sons. . . Design patents applied for.

Typically JANE ENGEL in its startling simplicity, with its dramatic contrasting yoke and a diagonal garland of sparkling sequins. Bishop's purple with azure, black with lush pink or citron; in superb rayon crepe. Sizes 10 to 20. **69.95**

MADISON at 79th and all other JANE ENGEL SHOPS

Handmacher
Exclusive 'Cerey' Superb Woolen . . . under forty dollars

Gowns of exquisite fabrics and appealing design—fashioned by Laros with the same exacting attention to fit and needlework as the famous Laros Dimensional* Slip.

*REG. U. S. PAT. OFF.

Laros

Mary Dunhill

PERSONALIZED COLOGNE

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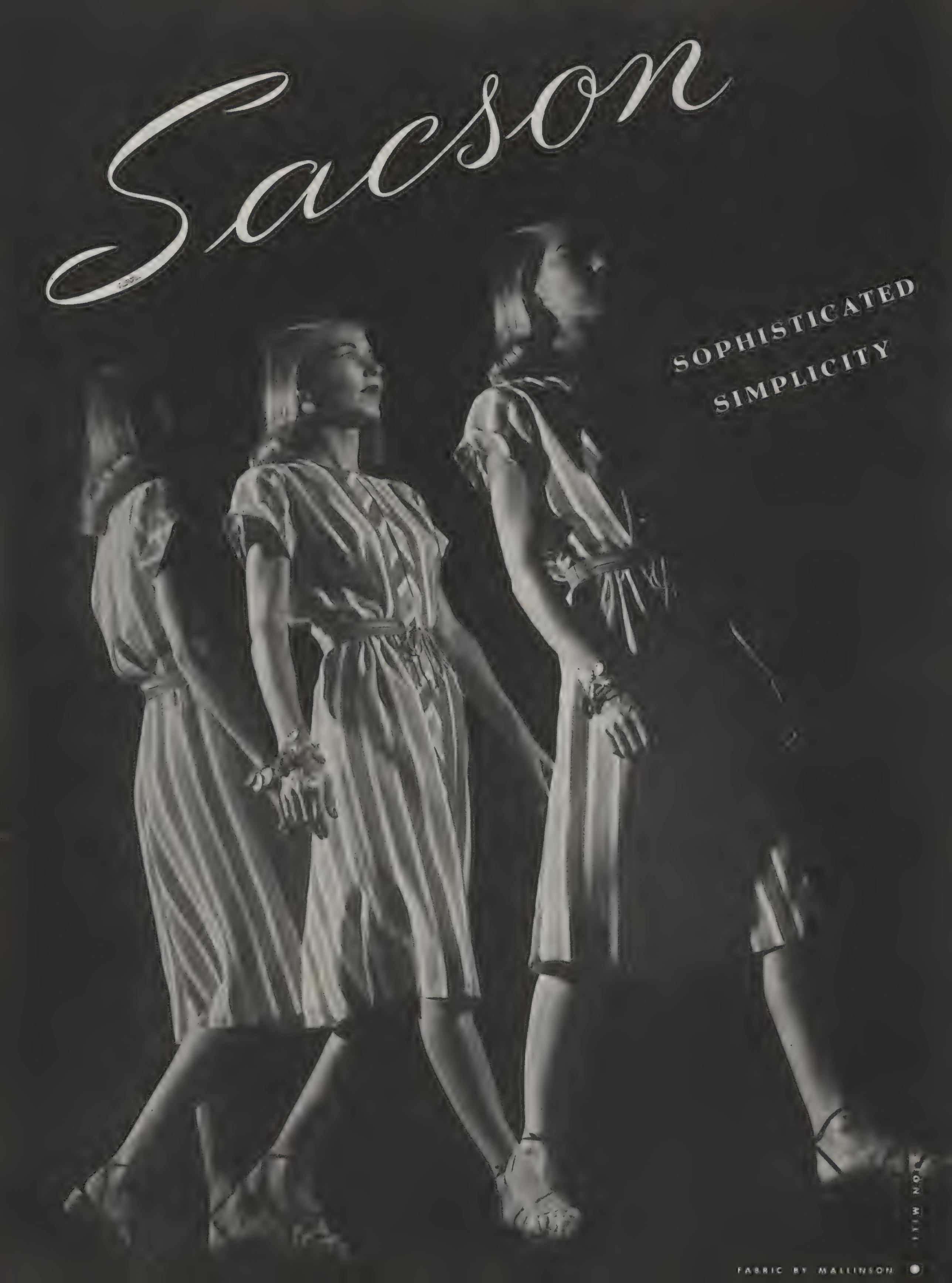
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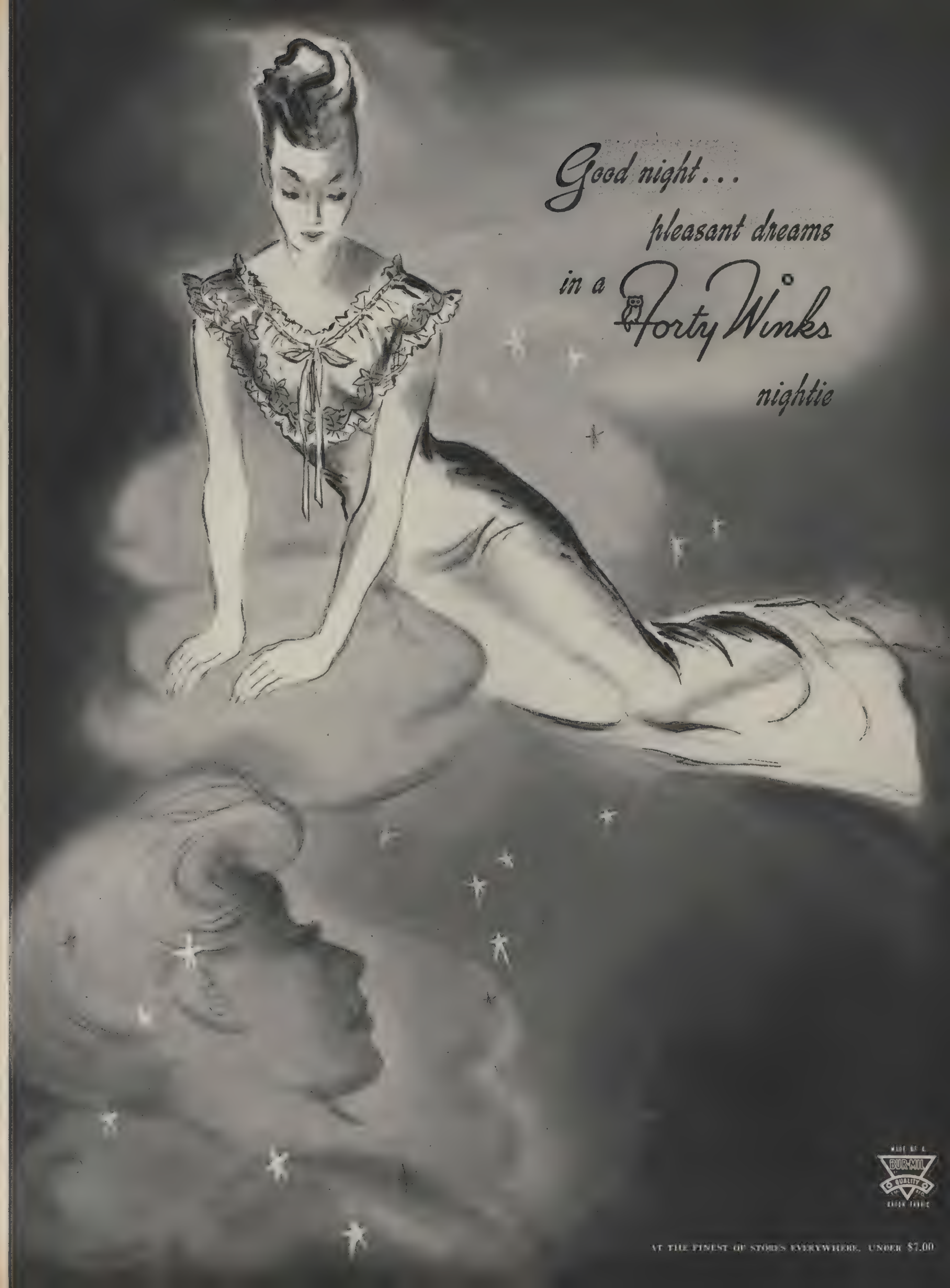
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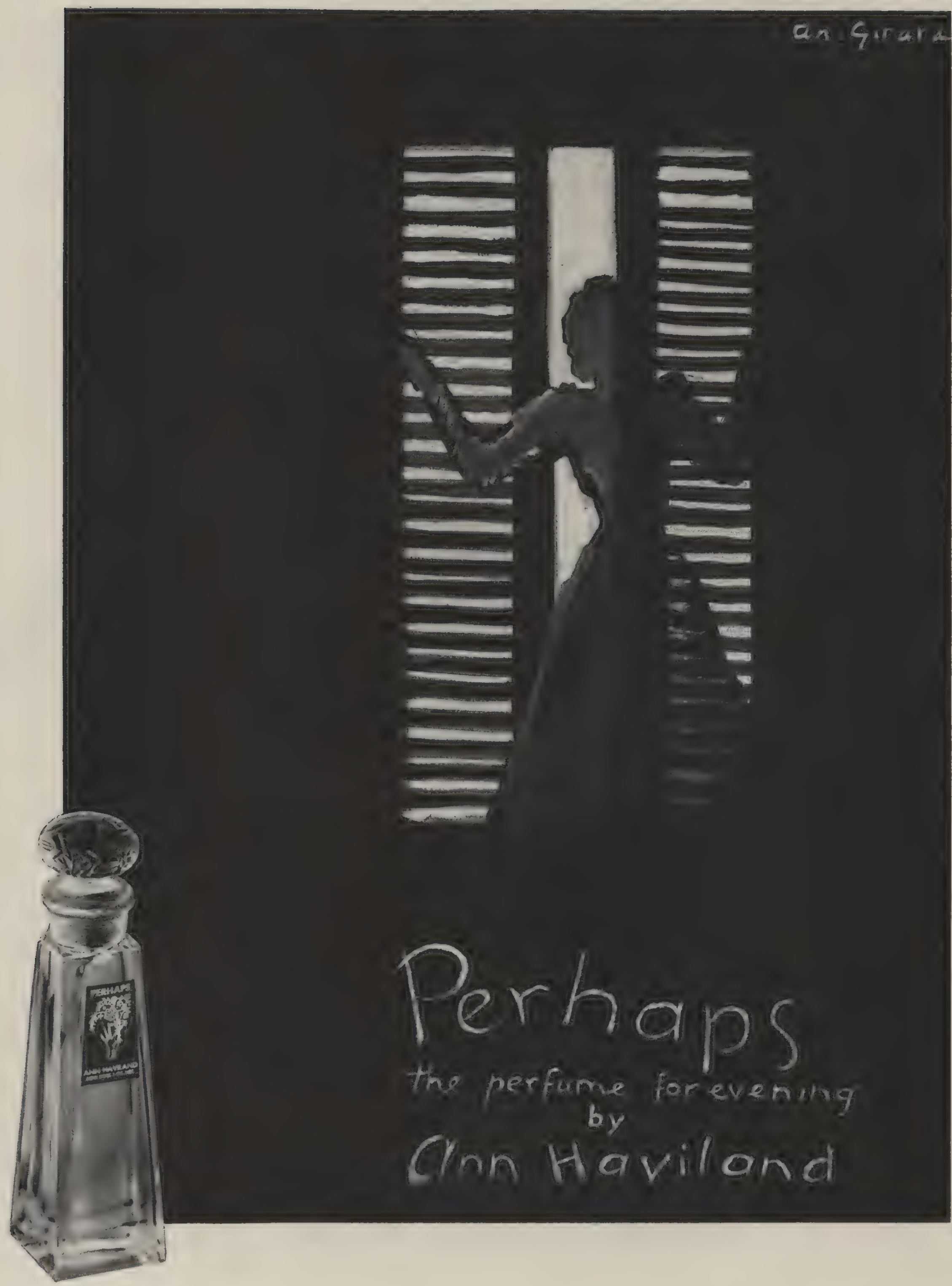
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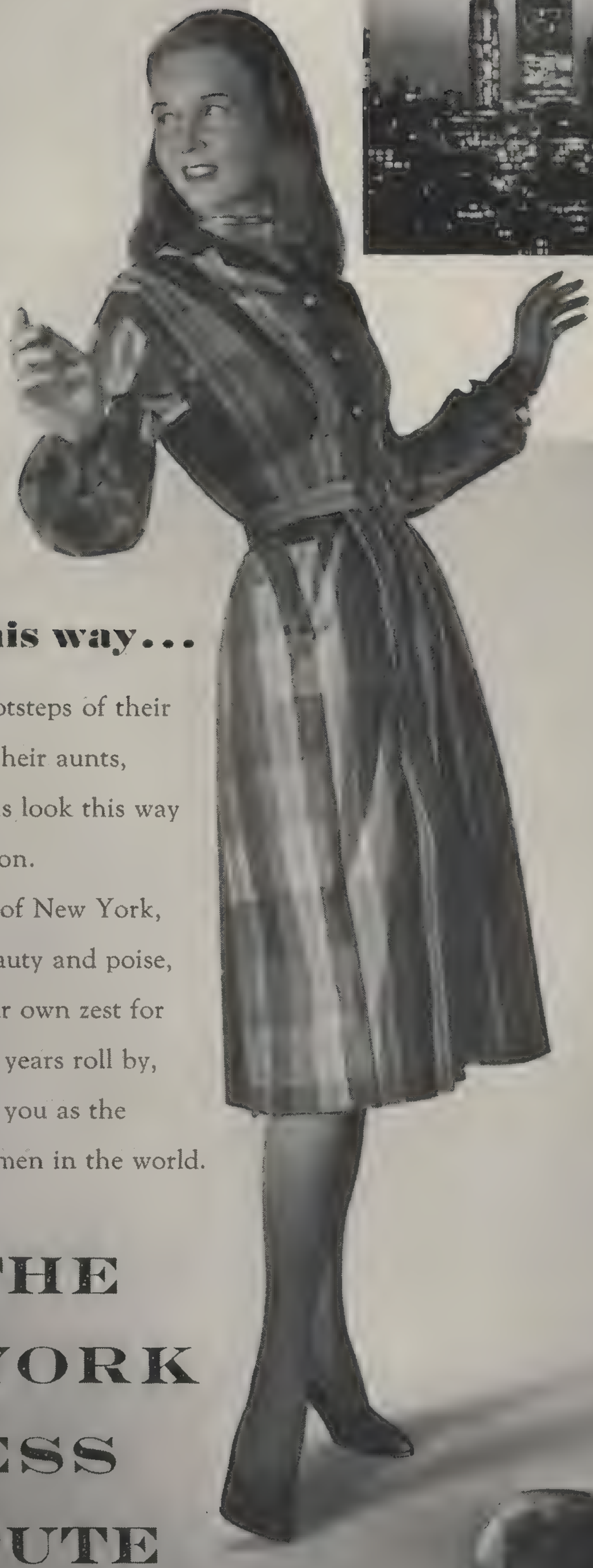

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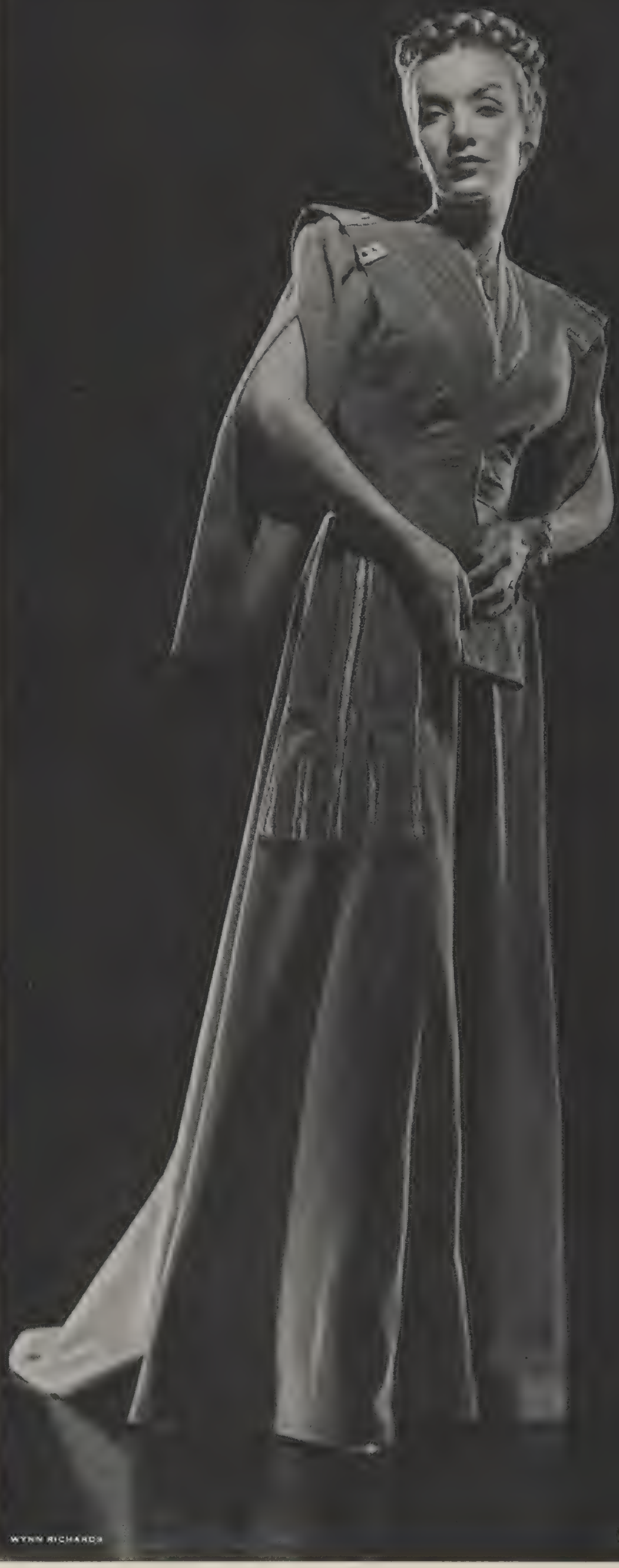

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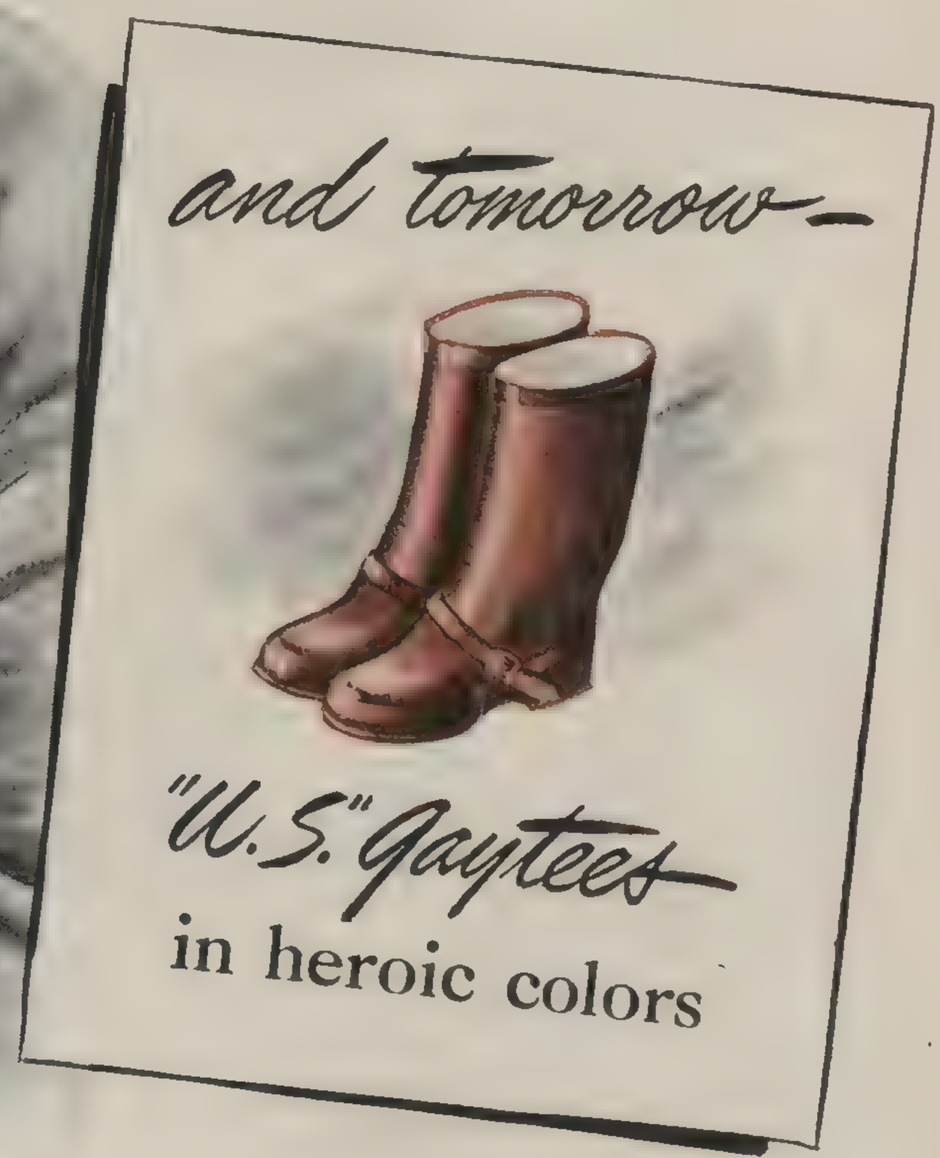

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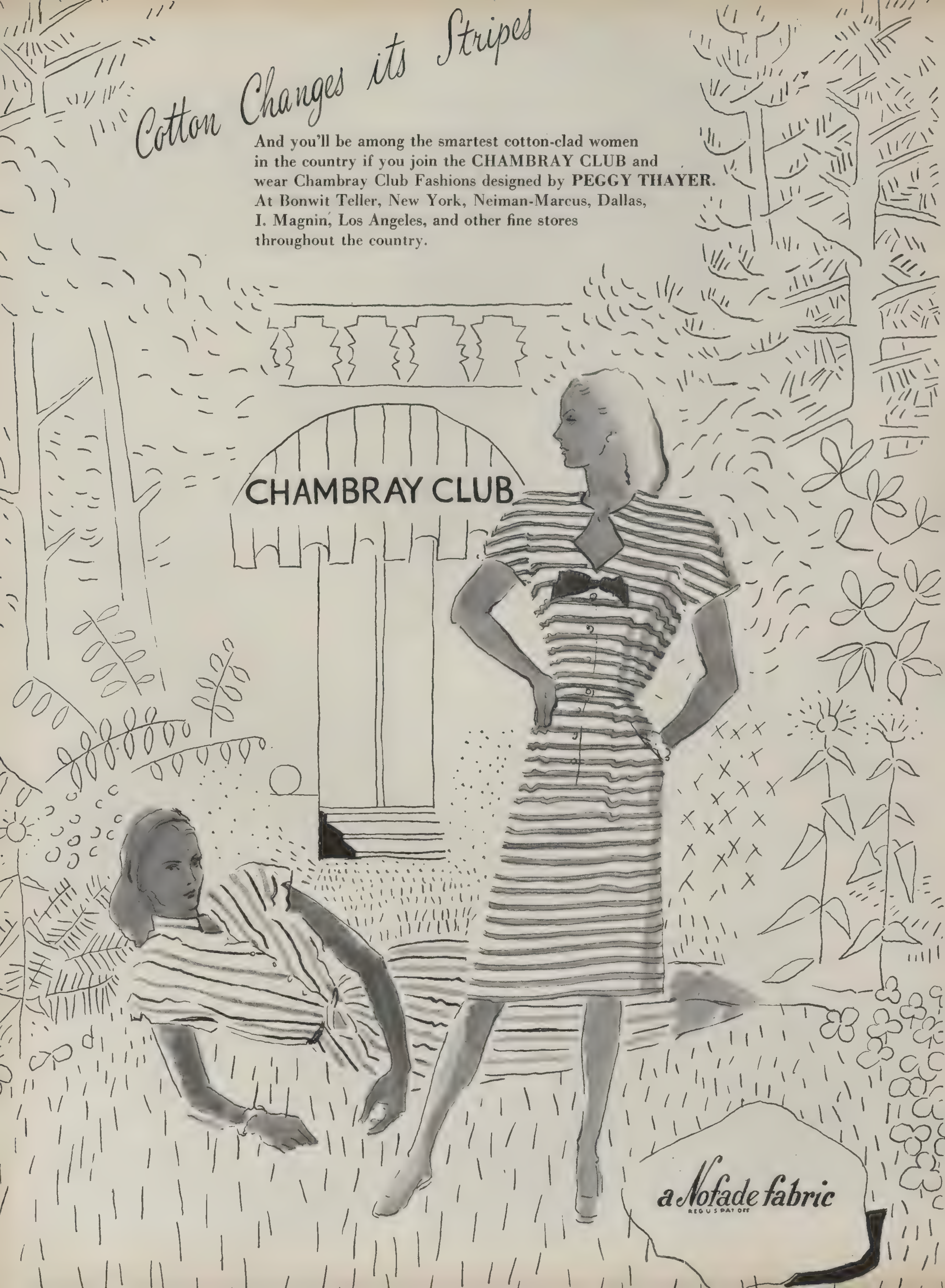
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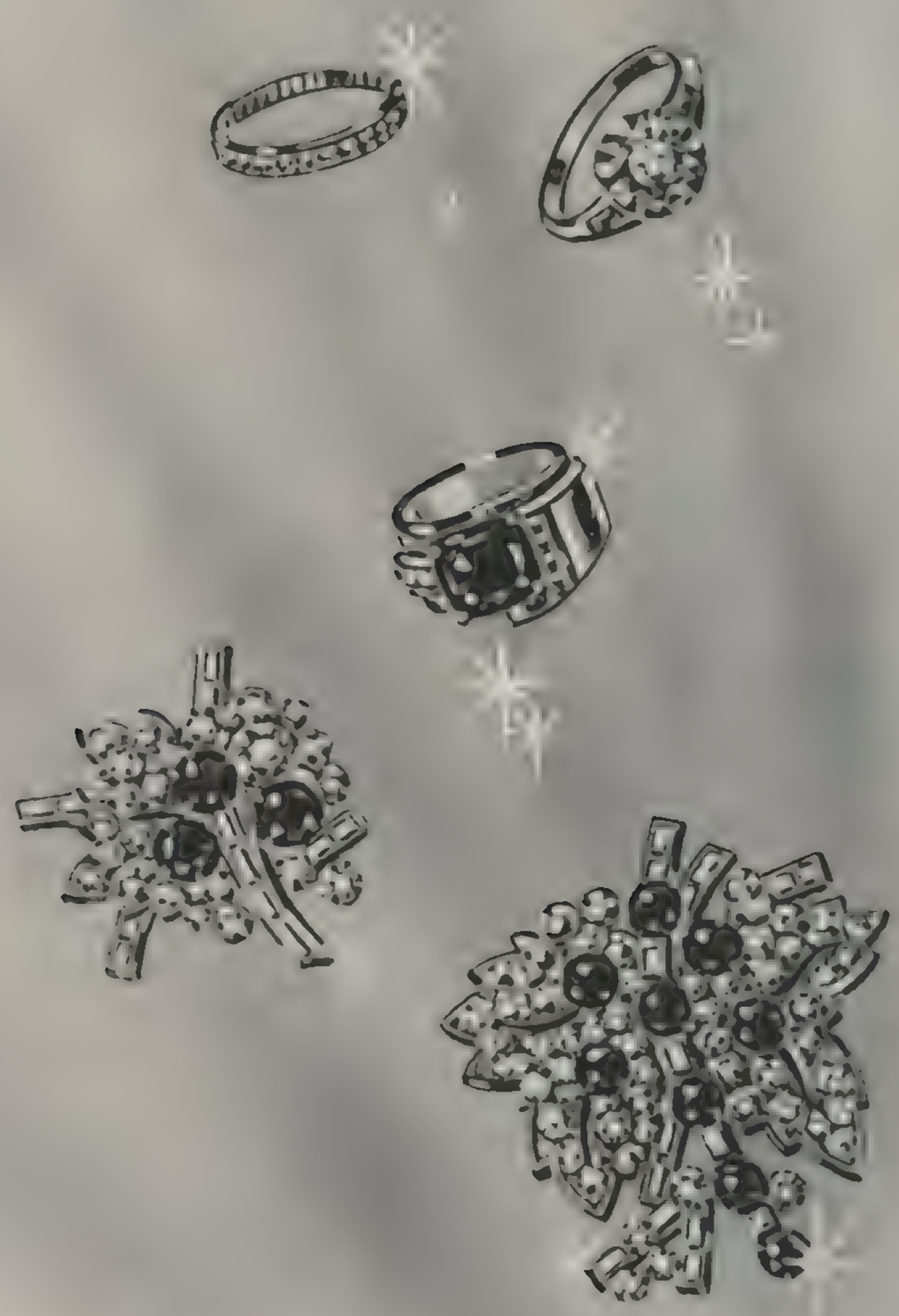

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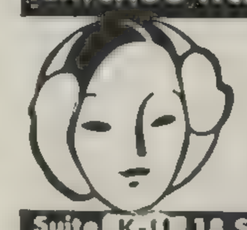

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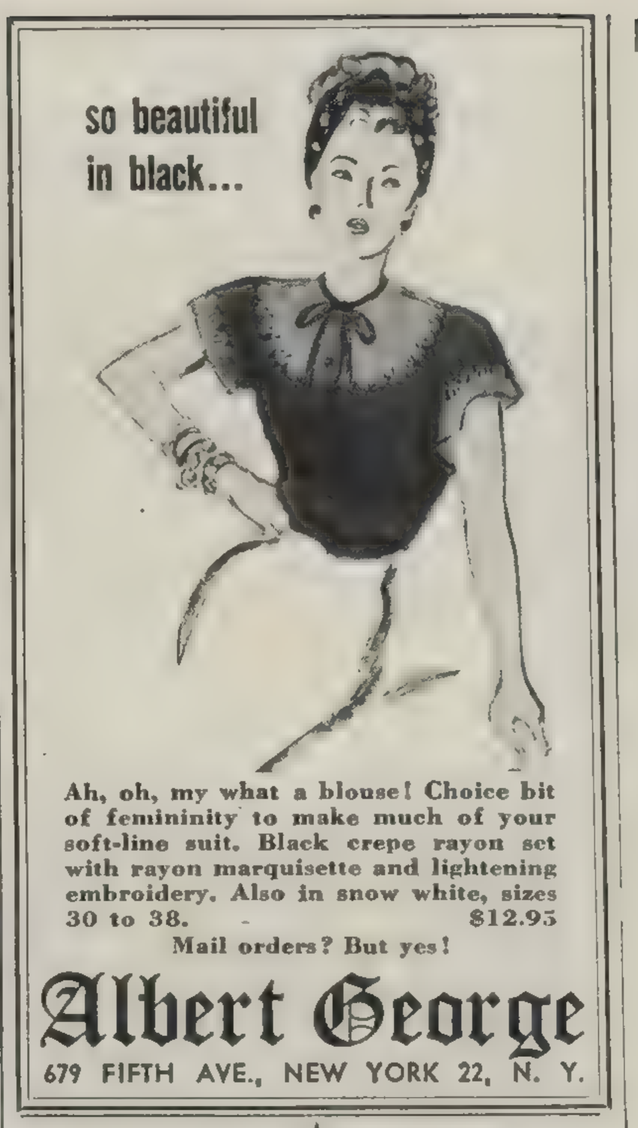


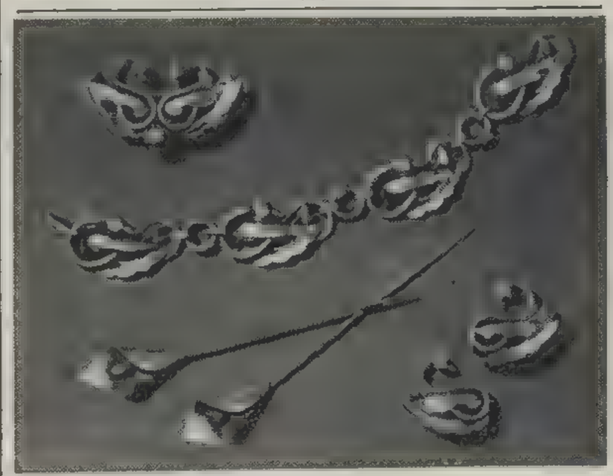
Ah, oh, my what a blouse! Choice bit of femininity to make much of your soft-line suit. Black crepe rayon set with rayon marquisette and lightening embroidery. Also in snow white, sizes 30 to 38. $12.95

Mail orders? But yes!

Albert George
679 FIFTH AVE., NEW YORK 22, N. Y.

★

★



hand-wrought Silver Jewelry

Swan pin (2" wide), 10.00
Swan bracelet, 20.00
Lily hat pins, pair, 5.00
Swan earrings, pair, 10.00
plus 20% Federal Tax

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Shop

Nightdresses...cotton ones, in soft, bonbon colours with bits of ribbon, sometimes wisps of lace, and sometimes touches of hand-embroidery of a hope-chest variety... are what you'll find in the new shop, "The Mannequin," at 8 East Fifty-fourth Street. Everything in the collection is one-of-a-kind; prices range from $5 to $15. Of course, they cover you like tents, wash like so many canvas sails —but still, the total effect is an incredible, swooning frailty....

MUSICAL DOLLS

Children cherish these superbly made creations with their picturesque Pennsylvania Dutch costumes. Height 17". Fitted with hand-wound Swiss music box which plays gay tune.

$8.95 Each

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For individualized permanents and glamorous hair fashions consult Schaeffer, coiffeur to women of taste for over 25 years.

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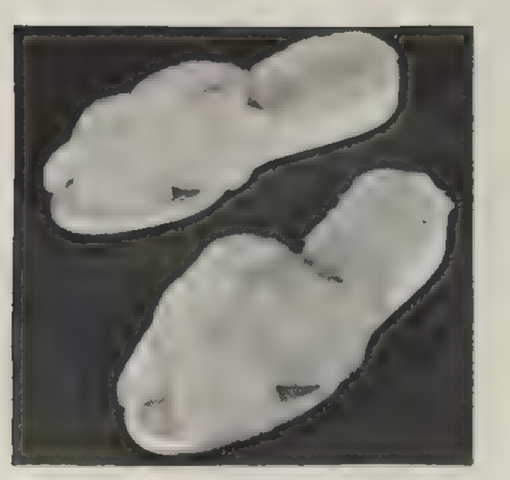
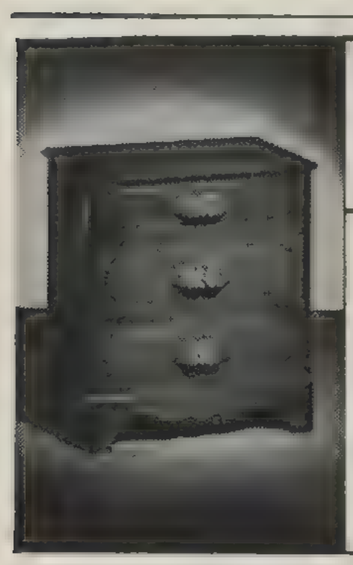
Hound ...Fun?

The Big Glove. Last summer the two-sizes-too-large glove came into being; your eye became accustomed to this look of bulk. Here's the winter version, meant for town or country tweeds: a hand-crocheted wool gauntlet to pull *over* your coat cuff. Alice Knitting Studios do it in a fine, sturdy stitch. Jay Thorpe has it in beige, fuchsia, and aqua; $6.95.



Anti-Freeze Units. Cold hands: warm heart. But cold feet: cold feet. That's why these lambskin scuffs—which, besides being warm, are fluffy, and come in a sweeping, jewel-tone range of colours, from white pearl, through topaz, and on. Baranee is the Mind. Saks Fifth takes it from there; $5.95.



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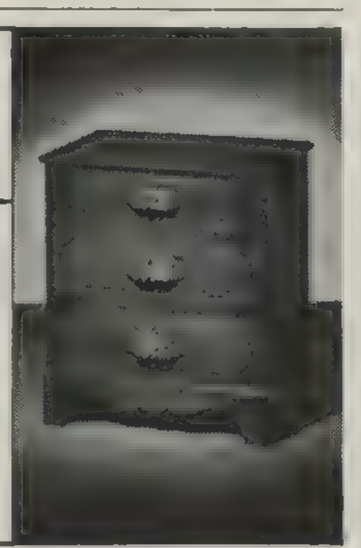
Milton Lee Commode . . . fashionable chairside piece for living room, with three deep, roomy drawers. Built of Solid Cherry, in rich Cherry finish. Dimensions: Height 24; Top 14 x 22 inches. You will find it smart and serviceable to use a pair. PAIR..... $37.95
One . . . $19.95
Price includes shipment to your nearest freight office.



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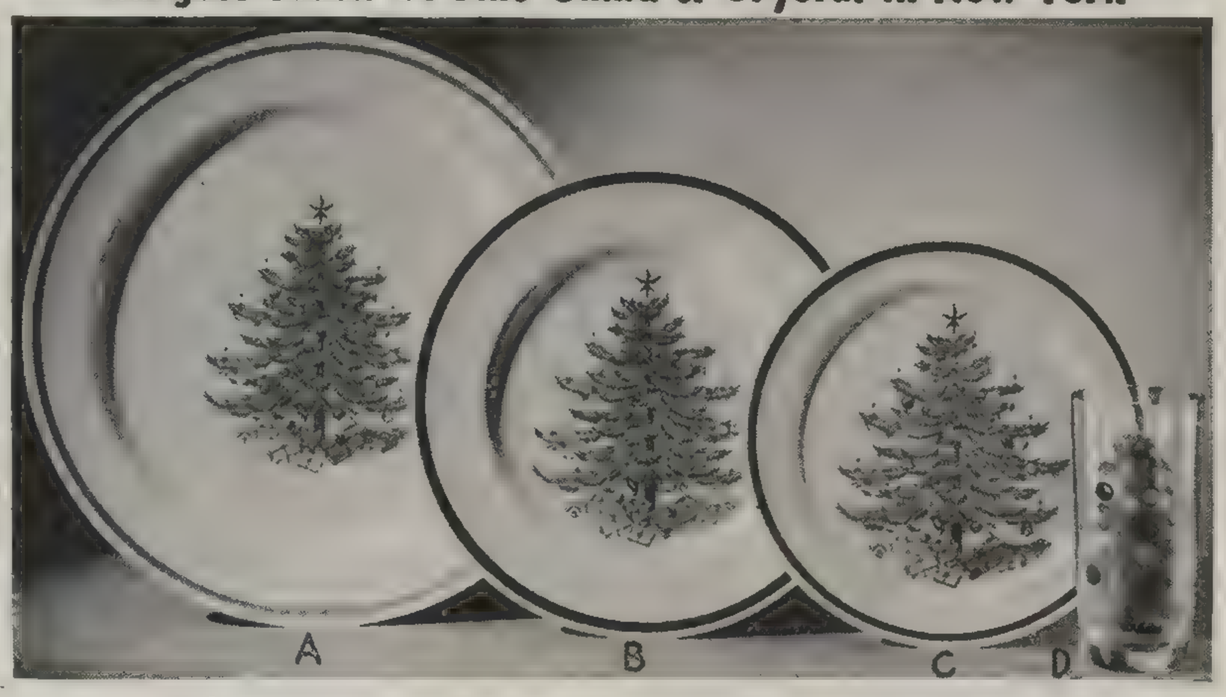

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A Shop

BAKER

Half the Story here is the forward-looking felt hat designed by a woman called Emmé, who is a practised hand with hats; who is a specialist on unpretentious ones you'd wear and wear. This one is of black or brown felt, has a bloused top, inverted crown, a gilt and felt braid; $30. 21 E. 56th Street. The windup of the story is...stone martens. From Dein-Bacher of the Waldorf who likes his furs fabulous. "Well-nourished," he puts it.

Lura de Gez

Natural looking permanents, hair cutting done as women like it, a Self Service department to help you do your hair. Custom styling, hair coloring, scalp treatments.

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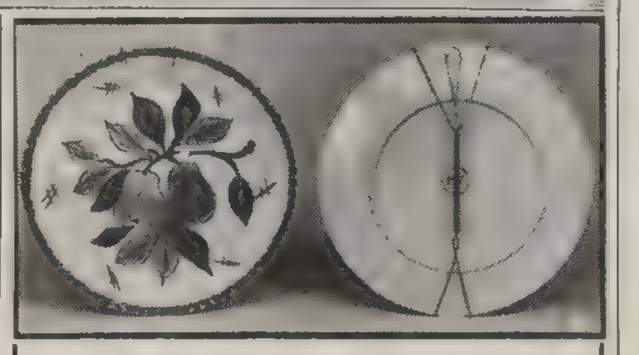

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Your proudest and most unusual plates can now be hung safely and securely with these spring and wire plate hangers. Two-inch pull spring holds fan-shaped wire hooks at either end. The hanger is virtually unseen when in use. Available for plates 7" to 12" inclusive. Four for **$1.50.** Prepaid.

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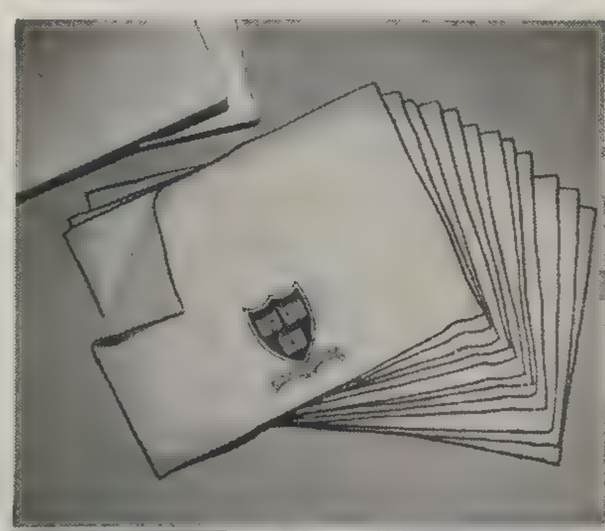

PICK YOUR TEAM

Whatever your football sympathies, one of these sets of collegiate cocktail napkins is bound to bear the emblem of your favorite eleven. In original college colors with the insignia of Harvard, Yale, Princeton, Dartmouth, Cornell, or the University of Southern California, they are gift-boxed with gift card enclosed if desired. **5" x 7", $12.00 a dozen, postpaid.**

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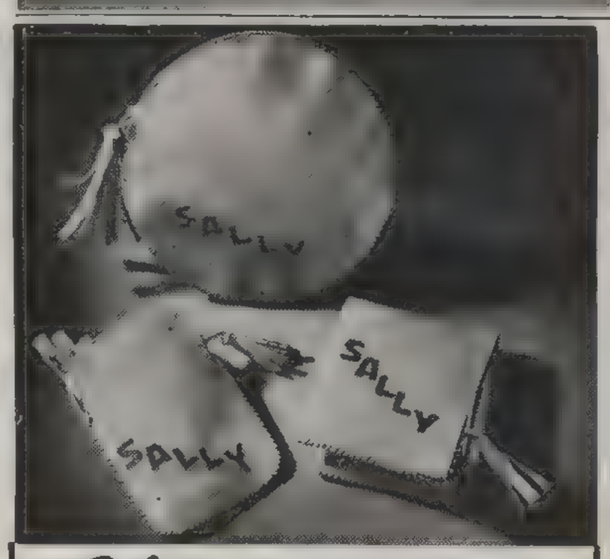

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Glamourize your purse with these matched accessories; round cosmetic bag, wallet, cigarette case. Luxurious leather, smartly hand-stitched. All with zippers. Your first name or initials appliqued in contrasting color. Brown with green trim, black with red, red with black, green with red, beige with green, navy with red.

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★ note the tiny purse-shaped ornament on the toe of this trim stroller—a clever touch!

Black Suede
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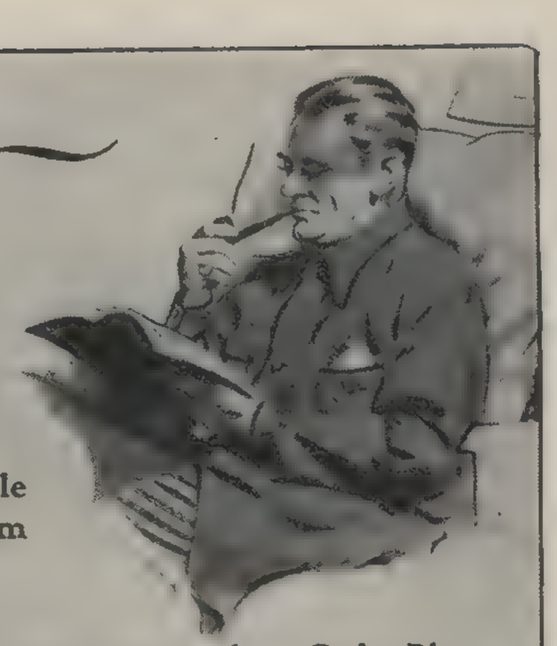
Light? This lighter is part of a reconversion scheme—it's the new calling of an ex-airplane-parts factory. Of non-tarnishing aluminum, polished to a dazzle. Automatic adjuster for flint. Two-way-stop top (one for pipes, one for cigarettes). Oh, and a deep-wind well, hence no temperament. Oxford-Pyke of New York makes it; $4.50 at Saks Fifth Avenue.

When One Pair has to do—is all that your ration book permits—there's the beloved black suède pump. The French Bootery of 22 East Fifty-seventh Street has this one: it's hand-sewn, well-heeled, has a disciplined dip on the side. Brown and navy-blue, too. Sizes 3½ to 9, widths AAA to C; $15.95.

For Him ~

An Appropriate Gift
—Original—Exclusive



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Delightfully warm and comfortable —handsomely tailored by us from Fine Flannels—100% new wool.

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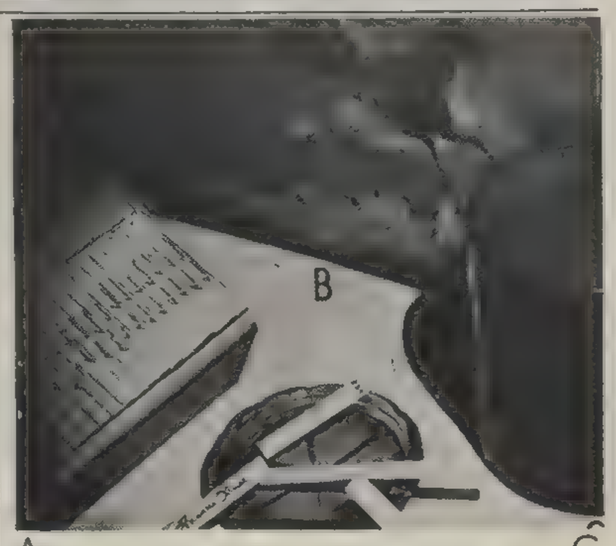

A. C.

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THE 400—400 cigarettes with *any* first name, initials or *full facsimile signature*. Packed to *stay fresh* in smart red gift box. 12.75
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C. CIGARETTE RUSSE—ideal for "little gifts". Aromatic Near East tobaccos; long filter-holder. No autograph or initials. 100, $3.
Send Christmas orders *NOW* to AUTOGRAPH CIGARETTES, 452 5th Ave., New York 18, N. Y.

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Left—Floral pattern woven in fine soft colours on royal blue background $15.00
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Smaller matching sparkling burgundy glasses . . . $9.00 dozen.
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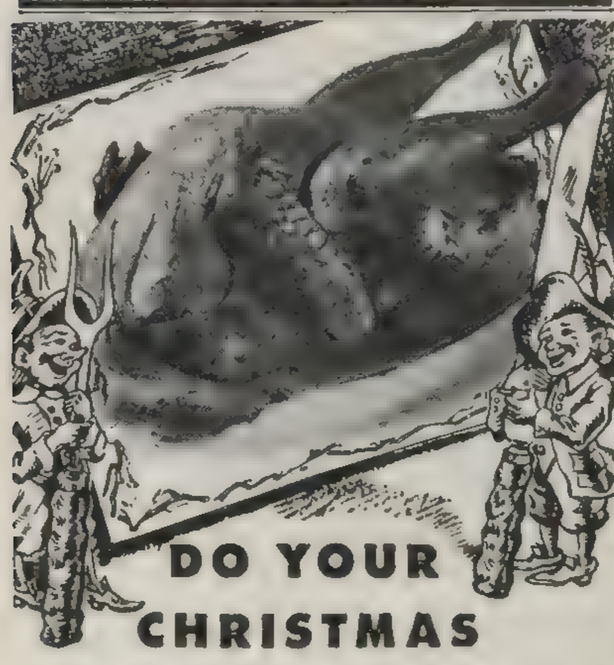

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I enclose check. Please ship.....Smoked Turkeys.....lbs. each to—

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ONE WEST FIFTY SEVENTH STREET, NEW YORK

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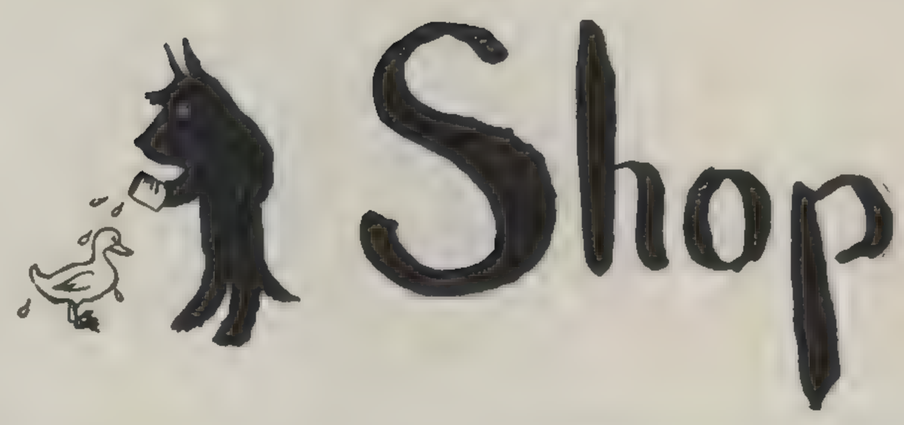
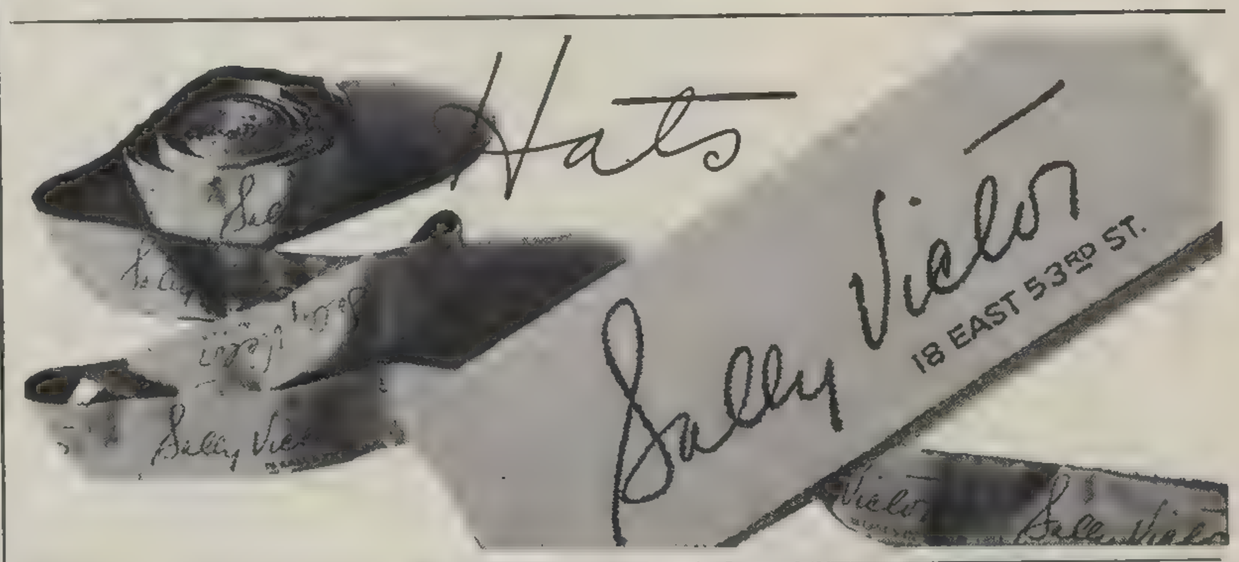
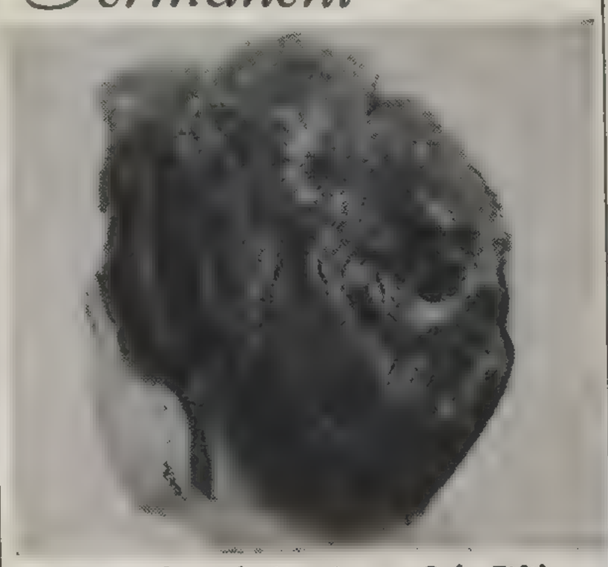


Maestro is what this object is called and its purpose is mastery of the lipstick situation. At the moment, it's open for business, but when it's in your bag, and closed, it's a small-scale hand-mirror. The handle holds a lipstick brush, a sliding panel holds a cake of lipstick. Of black plastic; $1.50 plus tax. From Goubaud Beauty Bar, 743 Fifth Avenue.

In the Bag department (which is Mrs. Isabella's domain) at Chez Ninon, you'll see this bag done a dozen different ways...you can have it of high-navy or green felt; $18 plus tax, or you can order it in any leather or fabric you want—the prices, in this case, are according, of course. 785 Fifth.



Permanent SHORT CUT BRUSHED UP



Formerly with Antoine at Saks Fifth Avenue. Cream Permanents at $15, Cold Wave at $20. Shampoo and Wave, $2.50. Consult Miss Hines on Hair Coloring. Phone Circle 5-5961.

Howard HAIR STYLISTS in Rockefeller Center
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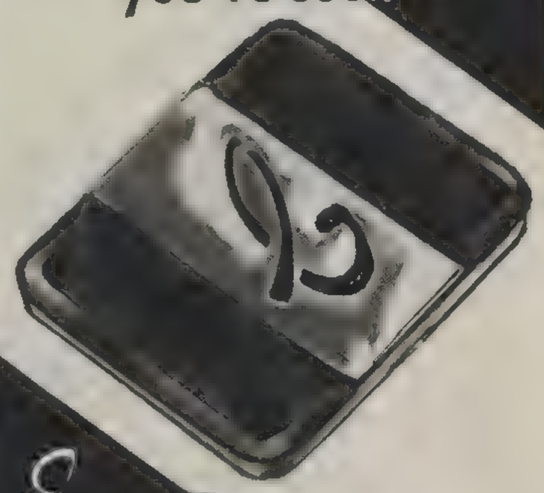
Smartest Cigarette Case you've seen



Every woman would love it. Stunningly initialed in 24 kt. gold finish on simulated tortoise shell. That important, expensive look. Thrilling gift for your colleagues, friends—just run down your list.

$4 (add 25c postage—no C.O.D.'s) Give first initial. . . Order early

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Hound ...Fun?

Team. By now, you probably know that the house of Florence Reichman thinks in terms of ensemble...here's a current example: a two-piece, winged-sleeve dress—part rayon crêpe, part rayon satin—and *all* the thinking of Rejean Reichman. A red satin bonnet with black velvet brim—Florence Reichman's doing. Dress; $79.95. Hat; $45. 1 West 57th St.

BAKER

The Not Invisible Hair Pin. There's nothing to conceal about these hair-things... they're of gold, to begin with, and are designed to catch the light. Gold barrette with five diamond stars; $150, tax included. Gold bobby pin, ribbed to grip the hair; $15, tax included. Karples, 548 Madison.

We are designers and manufacturers of HAIR GOODS exclusively.
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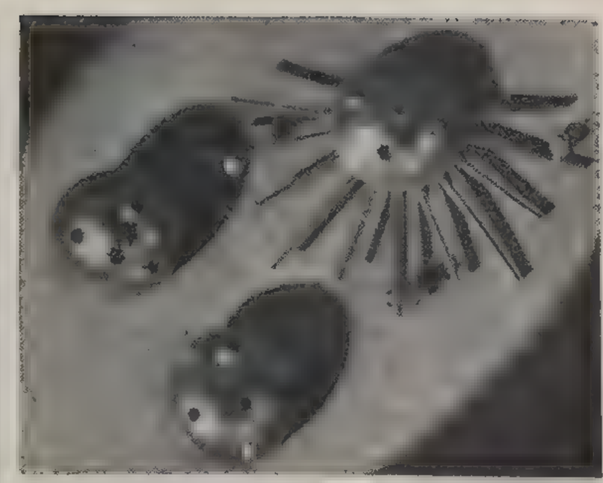

PRECIOUS

are these pieces of sterling jewelry flushed with gold and set with genuine rubies and turquoises. Sunburst Pin $34.50. Earrings $39.50.

Not illustrated: Sunburst Earrings $28.50; Cuff Bracelet about 1½" wide, center set with rubies and turquoises $72.50. Add 20% for Fed. Tax.

Mail orders? Yes indeed!

Write for booklet

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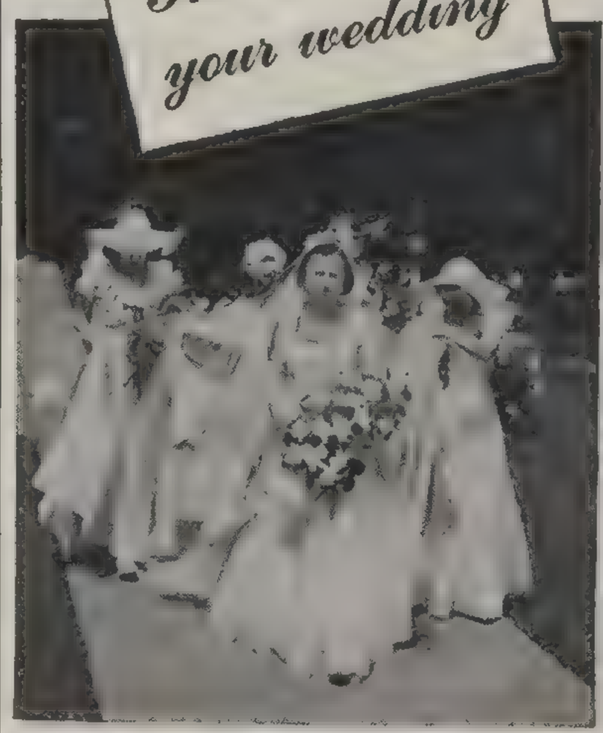

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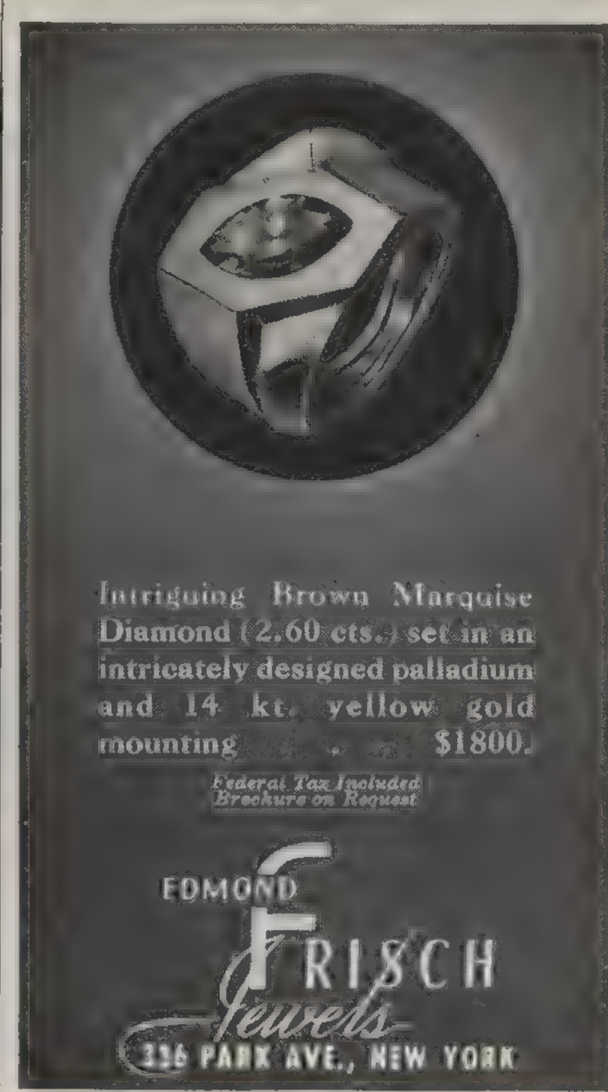

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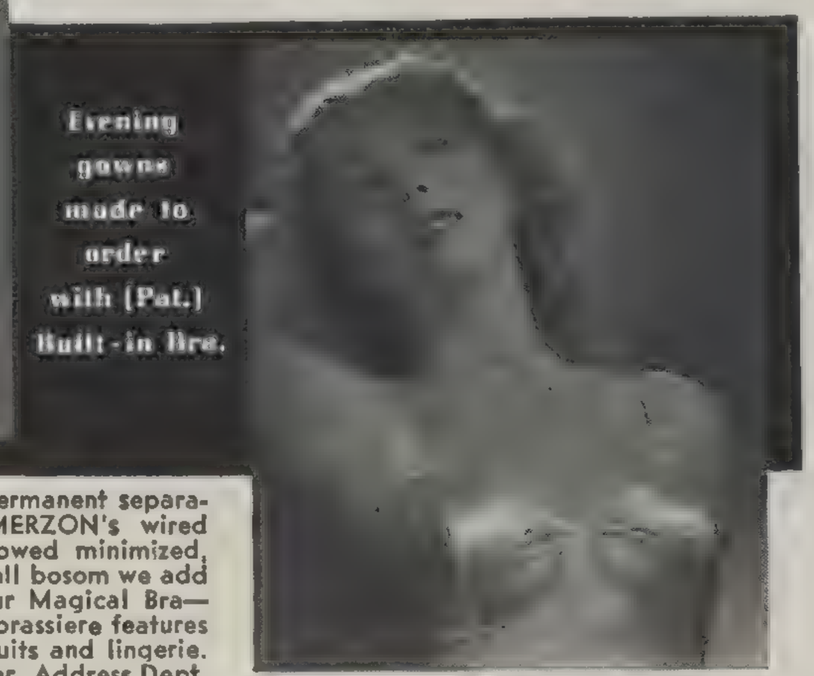

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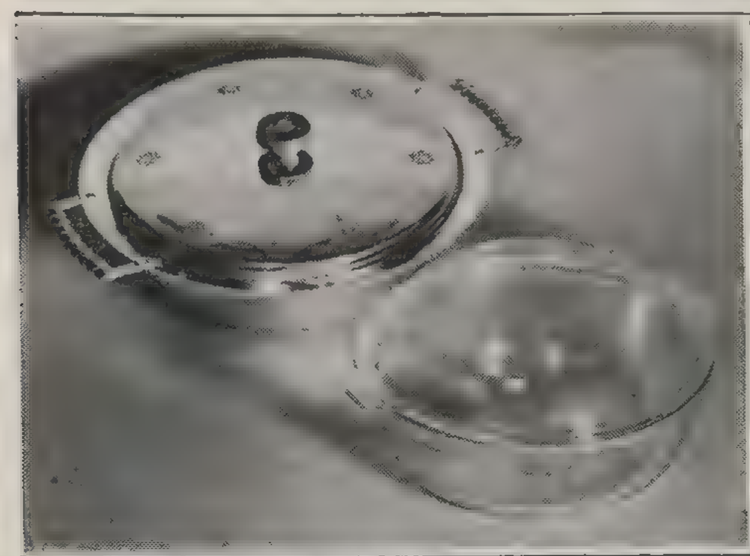

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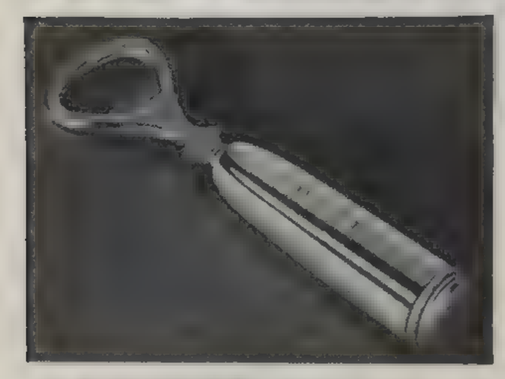

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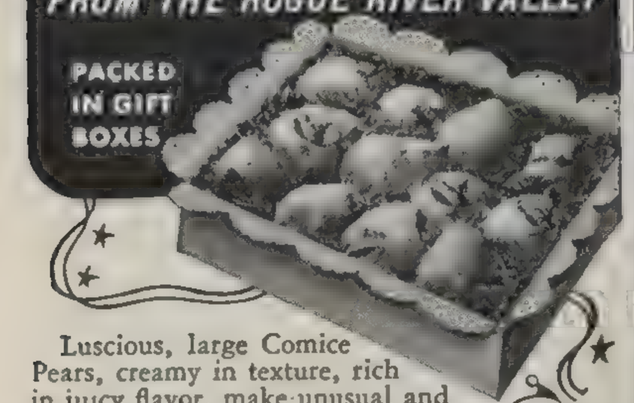

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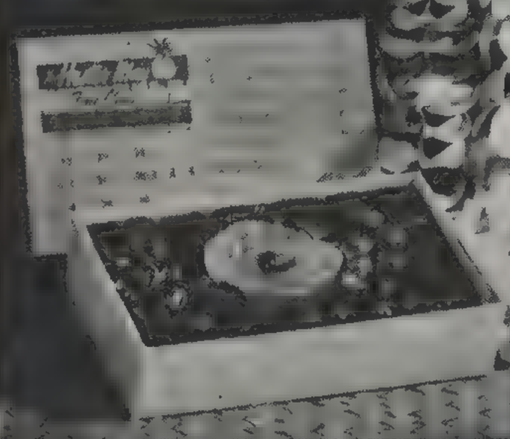

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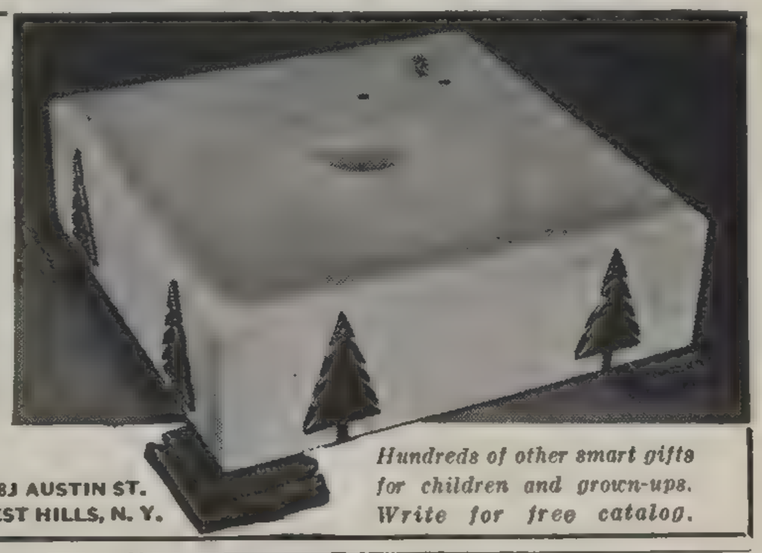

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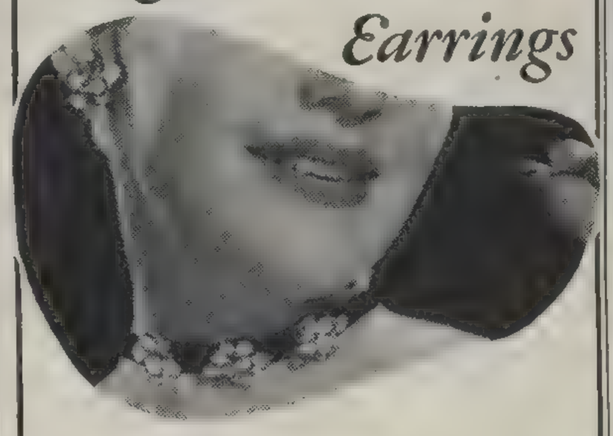

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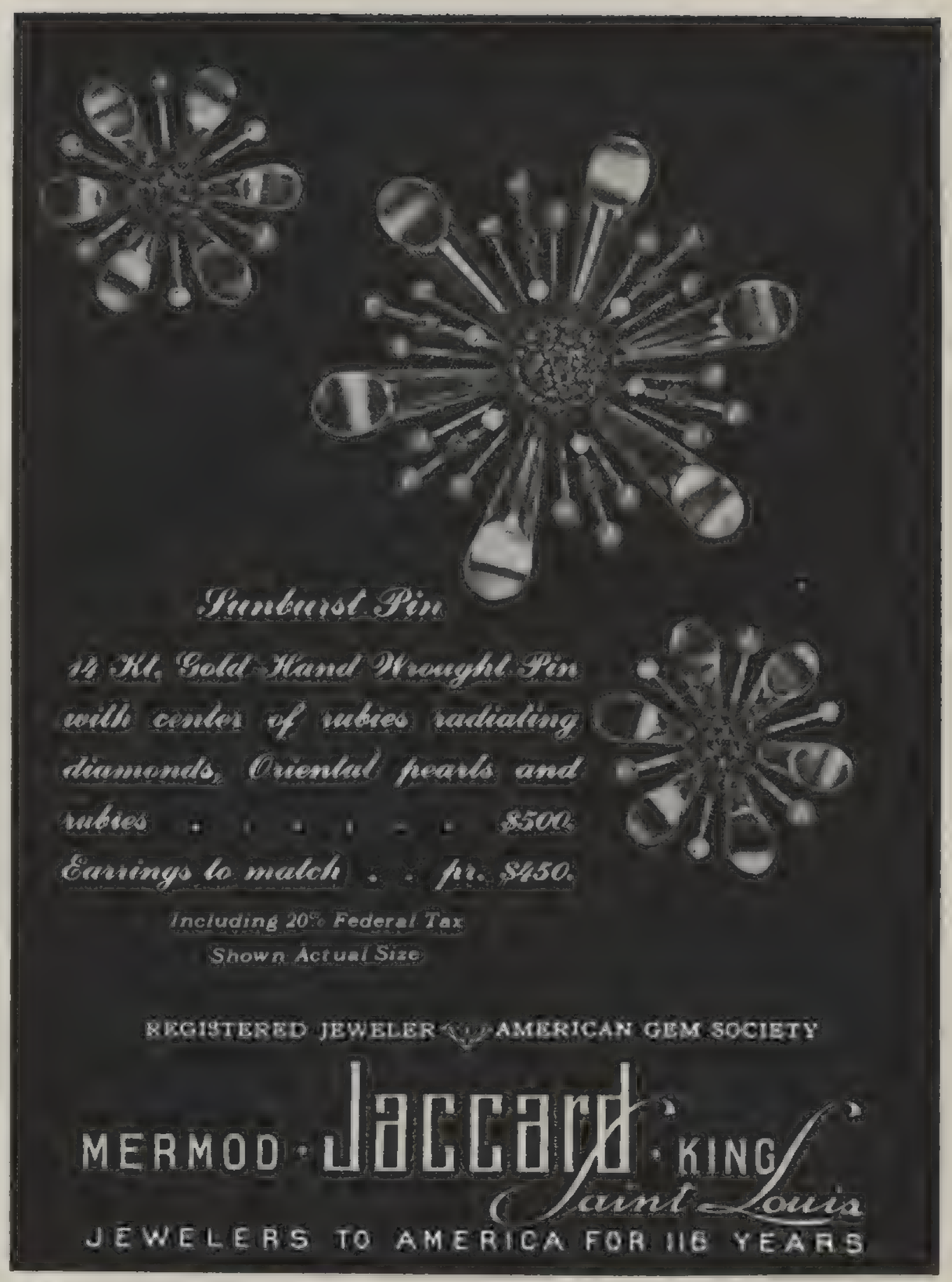
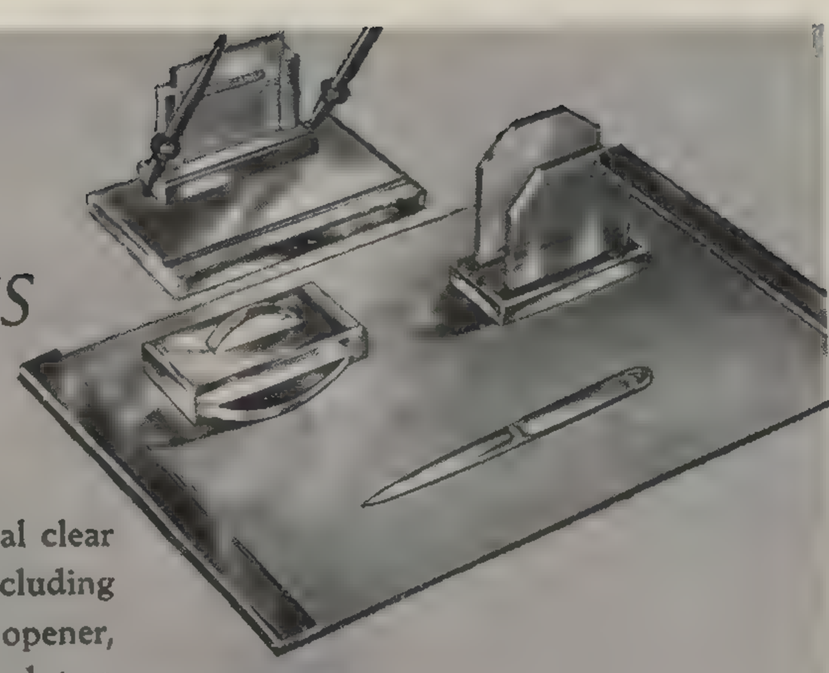


Lucite Loveliness



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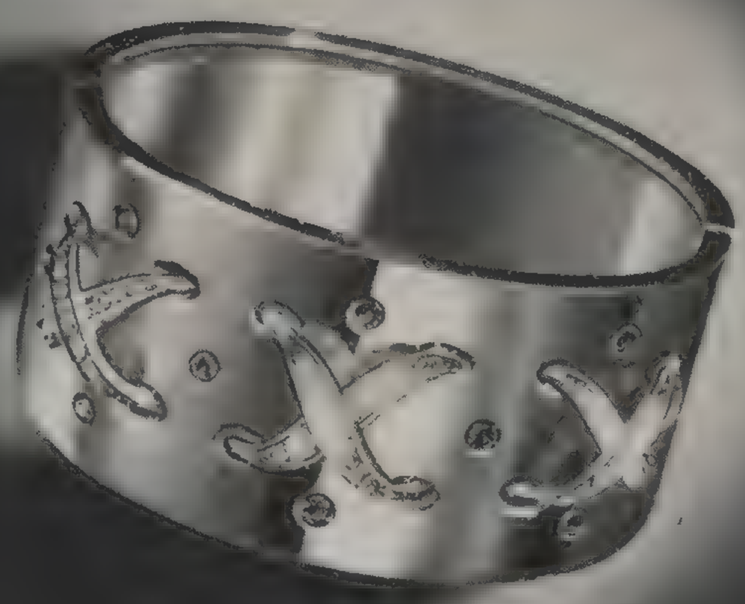

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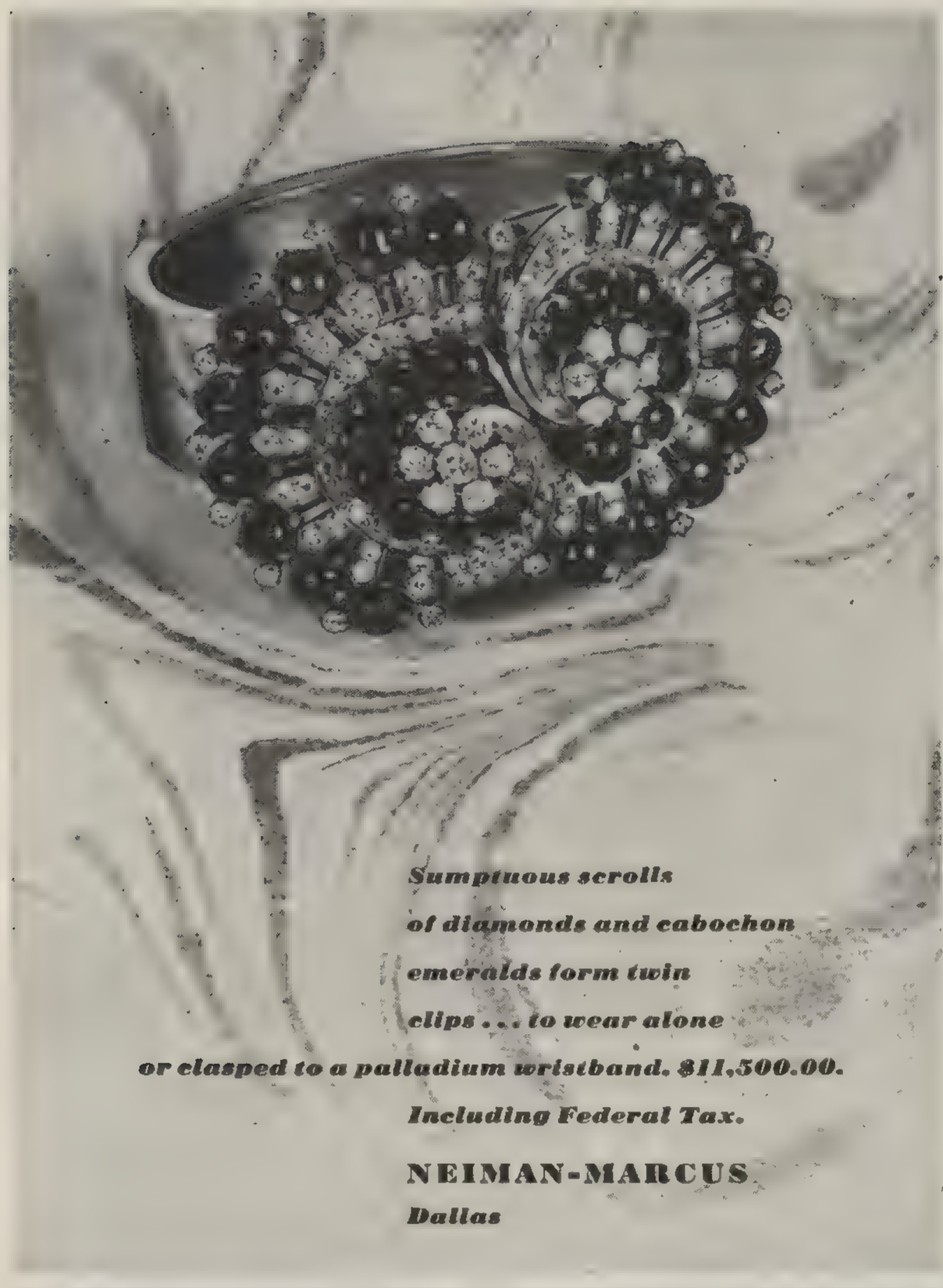

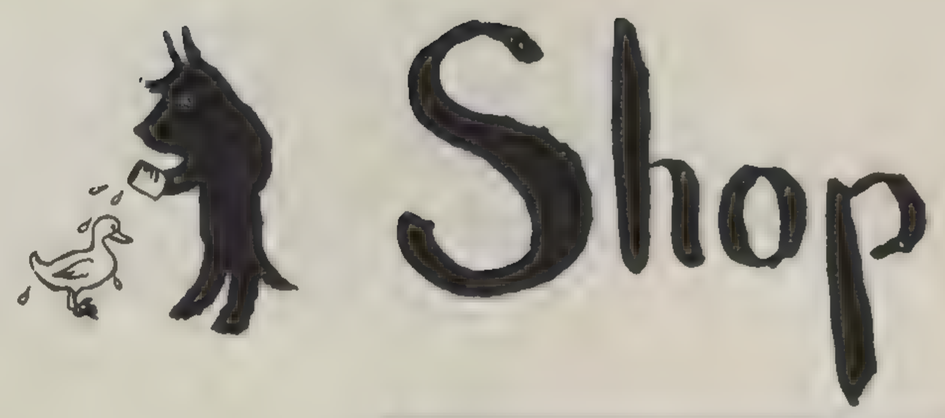

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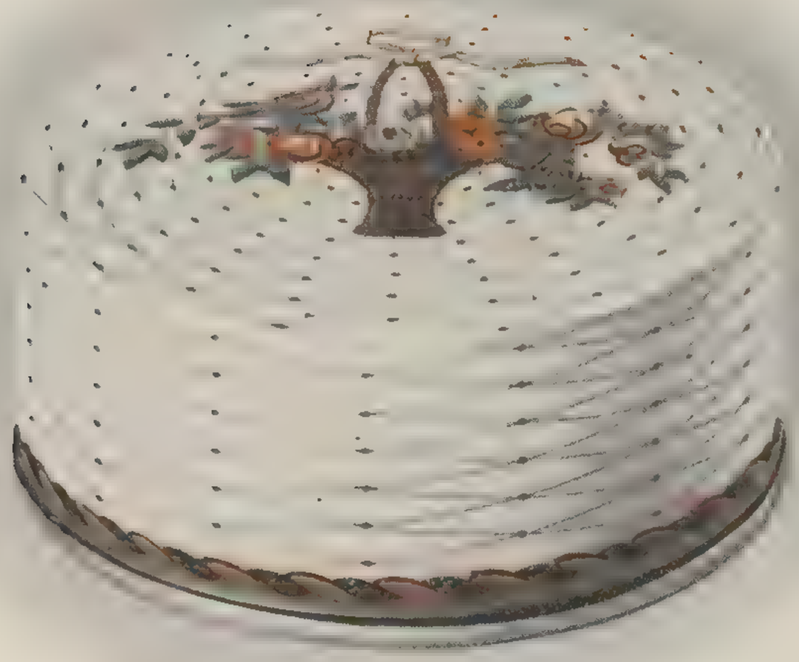

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BLUMENFELD

ON THE COVER: *Circumstantial evidence that the ideals of beauty change like hem-lines. To wit: the pallid, frizzed-haired, cupid-bow-mouth face of the beauty-shoppe dummy, cheek-to-cheek with today's sleek, unfussed face. Complexion—fresh, bright (this lady will not swoon); eyes—bright, clear; mouth (that is a mouth) light, bright; the brow clear—bared by hair that is not a creation but hair...straight, brushed, parted like a child's.*

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The first age of beauty is health

WHAT makes so many little girls so pretty and pretty women so rare? Look at this little girl. Scrubbed. Plump-cheeked. Bright, steady-eyed. Her neck slim and straight. She is having probably the best beauty care of her life (though her mother or her nurse would shudder at the term). Health is the object, and her prettiness is only the incidental by-product. But in all that sleep, in all those cups of milk, stewed fruit, tooth-scrubbing, trips to "her doctor," in those carefully fitted, laced-up little oxfords are the strong supports for her grown-up beauty.

Health, at this age, is measured out almost by the pound. Good pediatricians have growth charted like a business promotion. Many a day nursery has a nurse at the door with a spotlight looking for a sore throat. Health can't be picked up like a brass ring at a merry-go-round (but mumps can!). This is the age of health *care;* the age when a little child, carefully healthful, takes her big first step to the straight bones, good skin, glowing circulation, erect carriage, and confident nervous system that are the true essentials of grown-up beauty.

And conversely—if a woman is as wise about herself as she is about her child, she will sleep her circles away, eat as much fruit, as many vegetables, keep a check on her weight (page 186), see her doctor (even when she hasn't a pain), walk in the sun, exercise ...while her little girl dresses up and plays house.

In this issue: three ages of beauty: The Child—The Young Girl—and The Woman "of a certain age" (*—we can never tell, can you?*)

HAANEL CASSIDY

The second age of beauty is glamour

Make-up. Well, this is it. This is the age when you cash in on all the health habits of childhood (all that sleep, all those vitamins-and-minerals, all that cleanliness—maybe even braces on your teeth). Now is the great lily-gilding era of your life—from the late teens to, say, thirty. This is the age of happy extravagances in clothes and make-up.

Make-up tricks are fun to play with, but only if the basic make-up is fashion-right. This year: for your complexion—a tenacious foundation, strongly tinted, and covered with a tinted powder; for your eyes—shadow, mascara, and (if you need it) pencil; for your lips—a brilliant, but light-in-value, clear red, coral, or pink lipstick. This is the basis. Now—let's play.

In the evening, you might try this: after you have tinted your eyelids with eyeshadow, touch a little of the colour over your eyebrows, for a trace of sequin-glitter.

If you have difficulty in blending paste rouge—use a liquid rouge, and spread it over the cheeks, mixed with emulsion foundation.

Do your ears fan out? Try pasting them back with theatrical spirit gum. Press the ear flat, after applying the gum—until dry. (Warning: *could-be* an allergy.)

And try making your lips and nails only colour relations—instead of identical twins. As, for instance, pink lipstick, fuchsia nail enamel.

• Breton-silhouette (opposite) by Bragaard. I. Magnin; Nan Duskin.

Glamour...in a pretty face in full colour against the silhouette of a striking hat

JOFFÉ

Figure care.

In this second age—now that you are grown—you may well have a strong, healthy body (if you were a healthy little girl). But it may not be a *figure*...and this is, of course, your time for exciting, extreme fashion. You can, however, do some tailoring:

To straighten your back and flatten your shoulder blades: The old one-two (bending, fingers to the floor) but with a different slant. Feet apart, bend from the *hips* and keep your arms and back straight as a single rod. When your torso is parallel to the floor let *it* bend so your fingers will reach the floor.

To trim down your waist, hips, thighs: Lie on the floor knees up, feet up a few inches off the floor. With shoulders anchored to the floor, arms outstretched, turn your hips to one side, then the other, touching knees to the floor.

To reduce your legs: Lie down with one leg in the air; press and wring as hard as you can those places you want to reduce. Because your leg is up, the blood circulation will drop, and you can work on the fatty tissues themselves.

To strengthen and raise your chest muscles: Stand on tiptoe two feet from the wall and place your hands on the wall, fingertips touching. Lean into your hands keeping your body *straight*. Then push your arms'-length back, back on your heels, kick back with one leg...do it again, kick back opposite leg.

• OPPOSITE PAGE: Superimposed on the exercising figure is a figure-conscious dinner dress. Jersey top, rayon faille skirt, fur belt. By Ceil Chapman. $50. Bergdorf Goodman; J. W. Robinson; Himelhoch's.

Glamour is an alert body in striking silhouette against a colourful costume

JOFFÉ

Mainbocher designs a dinner-dress in classic proportion: a golden-belted tunic—set on slim lines that relax into flowing fullness. Jewelled with its own sparkling collar and cuffs. Easy, beautiful; but nonetheless, a dress to play up all the advantages of a young woman's golden age . . . a fresh face, hair like strong silk, a fine, lithe body.

These lines Mainbocher created to the scale of a slim, erect figure. Lines of flowing, natural slenderness. A deeply cut-away décolletage; a hint of historical reference in the petalled, gilt-crusted girdle that suggests a Roman warrior's. Mainbocher completes the reference with a gilt-petalled, swathed head-covering like a helmet.

RAWLINGS

The third age of beauty consolidates all the gains

Face care (illustrated by Eric, opposite). You already know so much about yourself. You're an expert impresario of yourself. The best. You know, certainly, the health rules that you must observe. You know the glamour props that really work for you. The fashions that are yours. And you can read a scale (you probably do). But now (you might be past thirty?), you may have a new lesson to learn: the care of your complexion. Up to now, if your complexion has been normal...neither too dry nor too oily...it was not a problem. All you needed to do during your twenties was to use a cleansing cream, and, occasionally, slap on a night cream. Three minutes, four minutes—and you were through. But now, at thirty, it's time to take real measures...and twenty minutes a night. First look carefully at yourself (as impersonally as you look at other thirty-and-overs) and decide about yourself. Are there little lines that mark with an X the tired areas around your eyes? Are tiny creases beginning to lace across your forehead? Is there a pudge settled determinedly at your jaw-line on either side of your chin?

Knuckle down on that pudginess and, with the flat hardness of your curved index finger, iron the softness up and out. Right finger for the left side of your face, left finger for the right side, and let the thumb underline the jawbone as you iron smooth from chin to ear.

After cleansing, cover your face and throat with a thick, emollient lubricating cream, so that your hands will slip easily without stretching the skin.

Be gentle with the fine skin under your eyes. To give you an idea of how really delicate this skin is, the mere, repeated suction of an eyecup, used improperly, can increase the lines and puffiness of this section under your eyes. So, when you circle your eyes with eye cream, feather-pat lightly beneath from the outer corner to the bridge of the nose. Press slightly under the cave of the orbit bone near the bridge—here is hidden a branch of the ophthalmic nerve—then stroke the upper lid firmly outward.

Finish with a light, rotating motion over the temporal nerve just behind the outer corner of the eye.

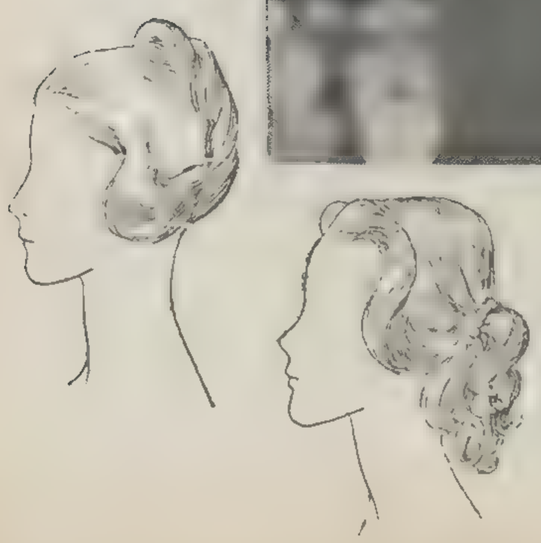
To help un-furrow your forehead, trace wings with smoothing fingers from the bridge of your nose to your outer hair-line. And to counteract the slack that may turn into a second chin and to stave off the lines that may ladder your throat, take a palmful of cream in each hand. Starting at your chest, slick up to each side of the jaw, in alternating strokes, with the opposite hand.

Hands too are a calendar of age, as surely as the rings on a tree. Some of the fatty layers of tissue in the hand disappear as one grows older, and as a result, the bony structure of the *(Continued on page 197)*

Whatever your age

KAY BELL

ANTIQUE EARRINGS BY TRADERS IN TREASURE



The winged coiffure

The draped coiffure

OPPOSITE: For fifteen years—in almost every coiffure—hair has been swept away from the face. Now we see a return of the "dip" of the 'twenties—in a coiffure which violates no rule of the 'forties. It is cap-close, it has back fullness, and it's a set-up for the pendulum earring. We show this same coiffure with three backs: a chignon (photograph), a braid, and loose curls (sketched).

THIS PAGE: The photographs and sketches on this page are all variations on a new hair-dressing technique. In each, the hair is flattened to a shining ribbon—and draped like so much stiff silk satin. All kinds of designs can be worked with this same theory—of which we show five on this page. All the coiffures, on both of these pages, were designed by Michel of Helena Rubinstein.

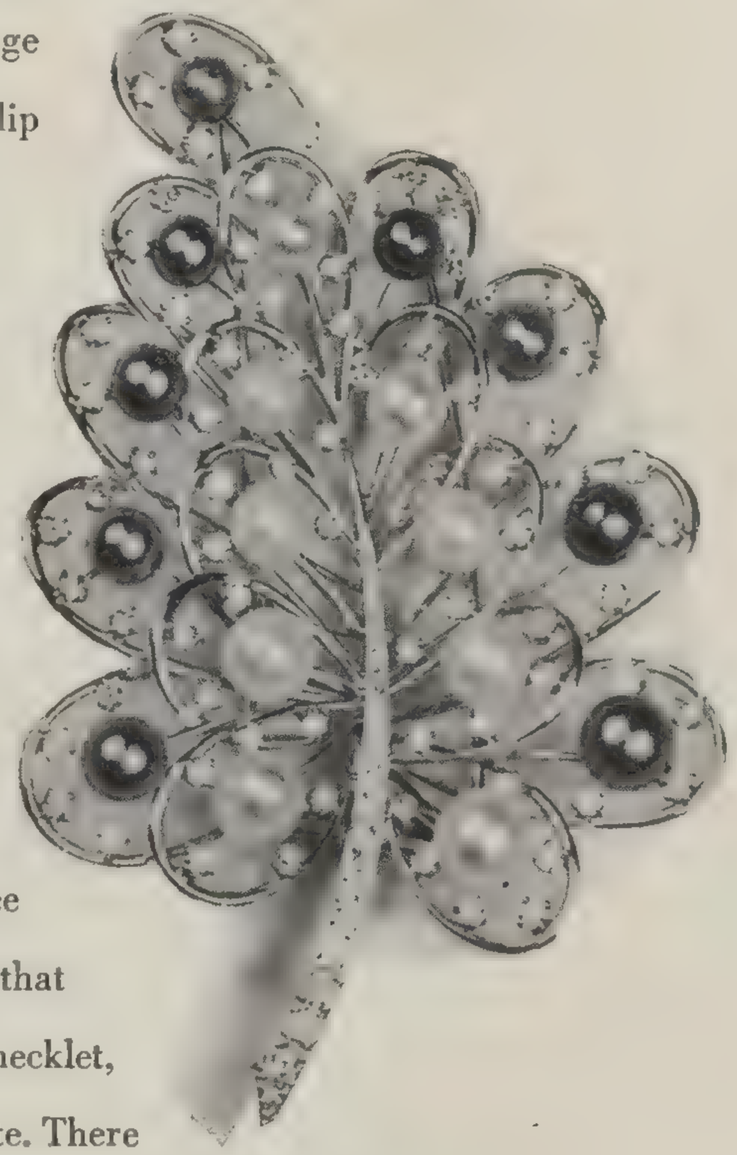
Draped hair—again

Five-page collection

A jewel for Christmas...

FITTING present for the first warless Christmas, a jewel can be a sound investment in its own right. The five-page collection that begins here is photographed life-size, shown early, so that you may make your selection with the unhurried consideration so important a gift deserves.

One huge jewel, beautiful enough and important enough so that she'll wear it alone, with no other jewels to detract from its glory, is still the present of presents. And notice that the huge jewel has a new lightness and delicacy. The open leaf on this page, the diamond bracelet on the third page with its feathery handling of rubies, sapphires, and emeralds, the spidery clip on the fourth page, the lilac on the last page, all are airy, never heavy.

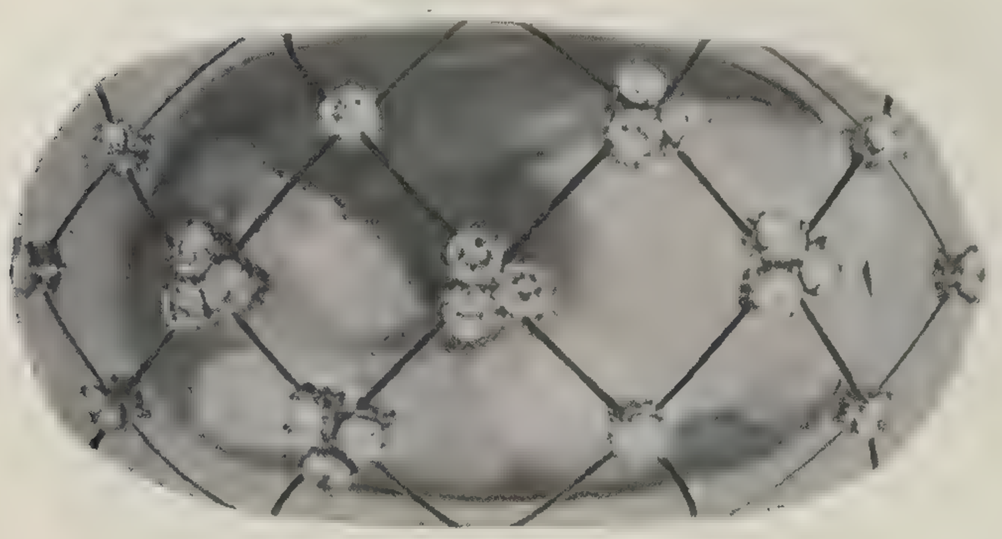


Notice that this delicacy is often achieved by a three-dimensional handling of setting and stones. The three white columbines on the third page reach a maximum brilliance because the stones are set at varying eye-levels. The same is true of the mosaic-set bracelet facing it.

Modern settings make use of mobility too. Individual stones trembling on gold or platinum wire bring life and a new look to this year's jewels. This added glitter resulting from movement is one of the good reasons drop earrings are coming...coming....

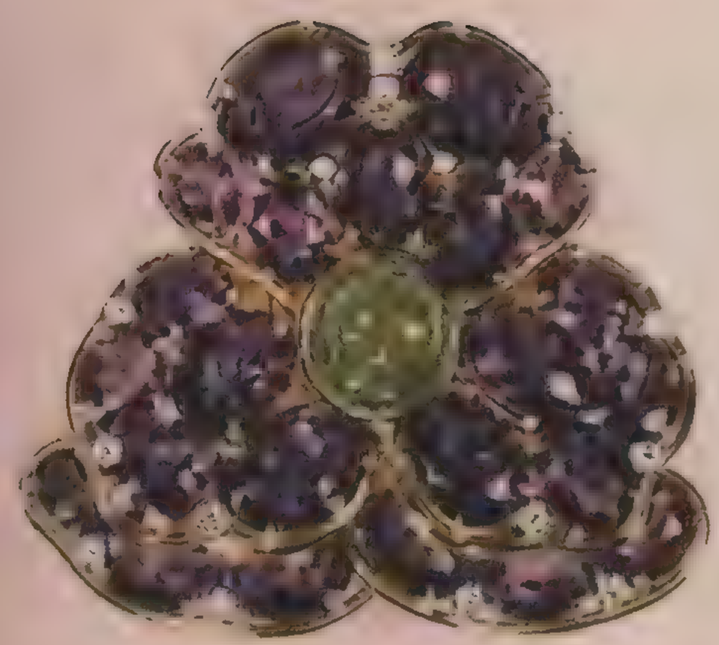
If you're thinking of diamonds, consider an all-white piece (platinum has been released after three years at war). Or perhaps you know that she prefers diamonds set in gold because they mix so well with her golden necklet, look well by day or night. And don't think of diamonds always in terms of white. There are rare pink, brown, green, yellow, strange exotic diamonds with the extra cachet of their individuality. There is, for instance, the canary diamond necklace on page 154; and a pale *blue* diamond solitaire, magnificent and individual.

Or, if you are willing to break away from the solitaire tradition, consider a magnificent ruby circled by white diamonds; or the mixture of coloured diamonds in the engagement and wedding ring, page 154.

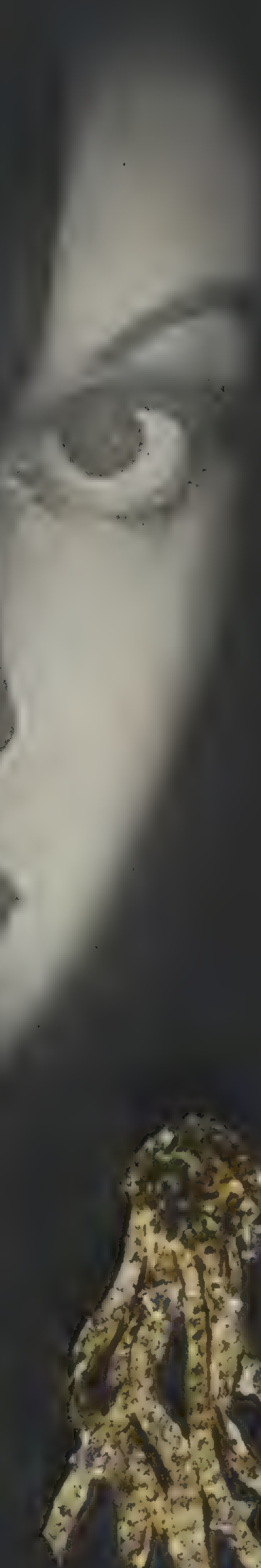


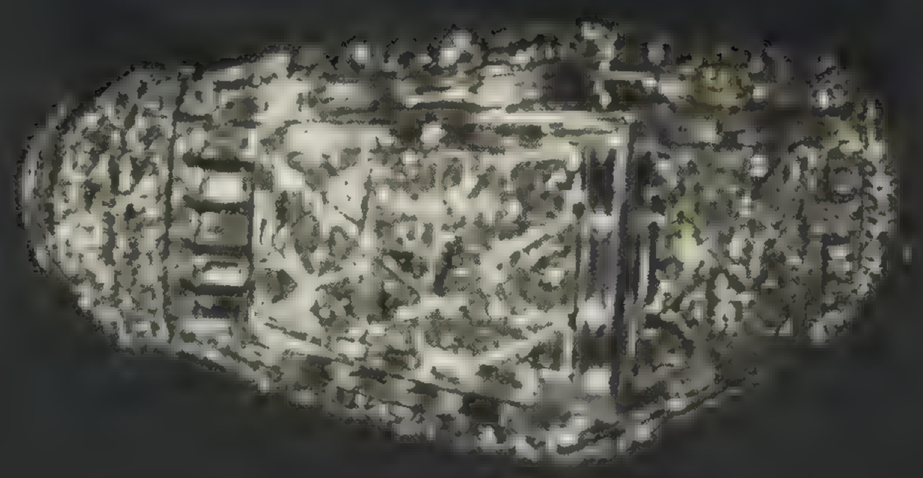
Leaf pin, above: Diamonds and black and white pearls sprinkled on a gold wire leaf, huge but lacy; Neiman-Marcus.
Left: Three-dimensional bracelet: diamonds, gold. Bergdorf Goodman.
Facing page: grand-scale square-cut emerald framed importantly in diamonds, scrolls of gold. Gold chain. Tiffany.
Amethyst and diamond pansy; cabochon emerald centre. Verdura.
Bracelet of rigid gold and cabochon emeralds, buckled with a slender strip of diamonds on a gold loop. Trabert & Hoeffer-Mauboussin.
Antique emerald drop earrings rimmed with diamonds. Van Cleef & Arpels.

BLUMENFELD



Magnificence unlimited. The pendant earrings are large Oriental pearls and diamonds. Black, Starr & Gorham.
Clips, a trio of columbines, diamond baguettes. Harry Winston.
The ring, an oval ruby set in diamonds. Van Cleef & Arpels.
The diamond bracelet flowers with rubies, sapphires, emeralds. Cartier.





Spidery three-dimension clip: pearl and diamonds. Trabert & Hoeffer Mauboussin.
The sun and sunset: magnificent white diamond set in a star, linked
by a diamond trail to a yellow diamond comet. Laykin et Cie., at I. Magnin.
The diamond-paved bracelet: three-dimensional platinum triangle
massed with icy stones. T. Azee. All jewels on these pages are life-size.

Vogue spotlight

By Allene Talmey

THE curtain rose slowly, rested. A bell rang on the dark stage. A middle-aged woman, probably a maid, entered stage left, crossed the living-room, turned on the light, and picked up the phone. I was at my first play of the new season and I had been there before. This time the play was "The Ryan Girl," Edmund Goulding's fable about an ex-gangster who talked of the mob and hoods and a mouthpiece, snapped orders and acted like the Nazi officers we have become accustomed to in the theatre and movies.

By the time the evening was over the star of the piece turned out to be a pale blue jersey dress on the extraordinary figure of June Havoc. For the rest this melodrama without tension, this placid explanation of why a Follies girl of the 1924 season would have to plug the gangster, had no great interest, except for slight curiosity in method. Since the play had no line, no wit, and little drama, along with only a slight sense of characterization, I don't know why Goulding wanted to write, direct and partly back it; particularly since Goulding has directed some of the best movies in Hollywood. His latest one, "Of Human Bondage," shows a sensitive feel in direction for the way people are, for touches of reality. Apparently feeling that New York audiences are too dumb to notice, he neglected those touches, relying altogether too heavily on the charm of a chassis.

"DEEP ARE THE ROOTS" is exactly the opposite. The first controversial play that the theatre has taken up this season, it is the story of the return of a Negro officer, a combat hero, to his home in the South. Two white men, James Gow and Arnaud d'Usseau, who were in the Army for more than two years, wrote this play, fortunately getting it produced at the moment when the problem of the play is most real; the problem is more vital to them than rules of dramaturgy, than beauty of writing. Although they say their say well, the play is full of holes that do not matter.

Powerful and sensible and sometimes like a tract, the play does not make all its Southerners heavy with prejudice. It shows a situation which causes certain whites to lose honour, reason, and sometimes a membrane-thin liberalism. Unfortunately, the authors also have a peripheral theme, intermarriage. Since the crux of the racial problem is not mating but equality of citizenship, it is too bad to mix into it the cliché of who should marry whom.

"DEEP ARE THE ROOTS" is a dramatic finger, pointing. Everyone has facts proving the truth of what these young dramatists are saying—the truth of unequal justice.

And unequal justice is what "Deep Are the Roots" is about; for Gow and d'Usseau are ex-soldiers with inflamed consciences and they know what time it is. They have taken a tall, thin Negro officer, intelligent, dignified, educated, accustomed to making decisions, and they sent him back to the house of an aristocratic Senator where he was brought up, the protégé of the strong-minded older daughter, and the loved friend of the younger daughter. Appointed principal of a Negro school, the officer creates a situation by going to the public library for a book without first getting written permission from his patron.

It all makes an invigorating evening, a shot-in-the-mind for sluggish liberals. As a dynamiting effort it is more effective than as a literary one. (The authors spent some time with the Signal Corps making documentary films.) Some of their characters are livable, some are just walkie-talkies for the message. There is a sheriff and his two aides, and some *(Continued on page 214)*

← JEWELLED pin (facing page), a gold mousquetaire's hat surmounting a citrine (fired quartz). There are two more pins in diminishing sizes, set with an amethyst and a blue topaz. Verdura.
Ear-clips: swirls of clear white diamonds set in platinum, showering canary diamond drops. Olga Tritt.
Wedding and engagement ring mixing yellow, brown, green, and clear white diamonds for a tawny, subtle effect. Cartier.
Necklace: a river of canary diamonds in gold. Rubel.
Jewel lilac: heart-shaped amethysts; peridots, diamonds. Verdura.

BLUMENFELD

RAWLINGS

Mrs. Harold E. Talbott

MRS. TALBOTT, active in many civic and philanthropic causes in New York, is also First Vice-President of the New York Infirmary for Women and Children. Here she wears her beautiful taffeta dress, jewel-buttoned, formal but not décolleté...with sloping shoulders very typical of Henri Bendel's winter collection. • Diamonds, both pages, Van Cleef & Arpels.

Mrs. Alfred de Liagre, junior

MRS. DE LIAGRE, the former Mary Howard of the screen, and wife of the producer of "The Voice of the Turtle," here wears Hattie Carnegie's stained-glass-blue chiffon evening dress. Its skirt, wide shirred bands of chiffon set on sequin-sprinkled net, billows and ripples like an ante-bellum ball gown (although it is hoopless). Bare-shouldered, twice-puffed sleeves.

They choose for their own types

Madame Dimitri J. Negroponte

Mme. Negroponte is an unusual young Greek beauty... blond and blue-eyed, in the ancient classic style. She wears here a tall turban with a Macedonian look, black felt bound and draped with silk jersey. By Lilly Daché.

RAWLINGS

Mrs. Elliott Roosevelt

Mrs. Roosevelt (Faye Emerson of the movies) has a good-boned face, a small woman's chic; wears here a tunic of blue-and-black rayon brocade, stiff and flaring, over a black rayon crêpe sheath. Trigère design. Bonwit Teller; The Blum Store.

JOFFÉ

Mrs. Sydney Francis Biddle

Mrs. Biddle is young and willowy, likes clothes that are easy, free, characteristically American. Sometimes she wears her silver-blond hair down; sometimes (as above) she scoops it under a snug cloche—this one, black felt wrapped with cinnamon wool jersey. By Lilly Daché. Right: Mrs. Biddle wears a black felt fez spiked with goura feathers. Bergdorf Goodman.

Mrs. Efrem Kurtz

Mrs. Kurtz, wife of the conductor of the Kansas City Orchestra, has a clear handsomeness; wears here a vertical green jersey beret, wraps its scarf over her shoulders. John-Frederics.

Miss Lizabeth Scott

In Lizabeth Scott the ingredients of glamour...the long light hair, the husky voice, the narrow-limbed style...are put together to make a very American beauty. Miss Scott (in "You Came Along") wears a dinner dress of green-and-black striped satin, gloves to match. Bruno design, at Bergdorf Goodman.

Mrs. Jack Oakie

Mrs. Oakie, wife of the movie comedian, has sparkling eyes, dynamic beauty, great chic. She wears hats well: this one, a soaring toque—mink bands set on horsehair. Mme. Suzy, at Reine.

Countess René Bouët-Willaumez

Countess Bouët-Willaumez, wife of a Vogue artist, has a gentle prettiness. Always her clothes have a sense of line as in this hat—a beige felt globe, hooded with taupe wool jersey. By John-Frederics.

PARIS

Collection reports continued from Oct. 15. PIERRE BALMAIN—a house new this season—was the excitement of the Paris couture showings. Although his collection is full of ideas there is not a bizarre note but only beautiful clothes that you really want to wear. "Enchanting" and "pretty" were the adjectives most often heard during the showing—you heard them when a bouffant evening dress with a black lace Goya hood came out, or the black crêpe dresses with very low square necks and lace ruffles around the décolletage. Balmain's capes slip over the head. His straight dinner skirts have zipped-up straight woollen shirts over them; he makes his day skirts almost entirely straight, even when they are accordion-pleated!

Schiaparelli's collection was notable for its absence of fullness. The Talleyrand silhouette (reported in October 15) was only one of the routes she took to her new elongated silhouette. Most of her skirts were slender; all of her hats were high—either Talleyrand top hats or bonnets with an elevation of inches above the brow. The occasional use of fullness was rigidly controlled so that there was no impression of bulk except perhaps in the bulky high collars and chin-covering scarfs.

The American stand-bys—box-jackets and box-coats—looked new in Paris. Everyone "wears" an umbrella. They are as ubiquitous as a handbag; sometimes they are the only dangling accessory since pouch bags made in one with the skirt or coat often take the place of separate handbags.

Lelong chose most of his hats from Maud et Nano. One little bonnet was shown over and over in various colours. One of the Lelong mannequins had an interesting coiffure—short hair pulled into a puff at the back, circled with a switch; smart side-line for hats that sit on top of the head.

Although no official, large exportations from Paris have yet been made to America, clothes from these new collections are already filtering in in small quantities. It will be interesting to see if, when, and how much the ideas from these Paris clothes affect the American designing scene.

Romney shoulders
Lace berthas
Chin-tied bonnets
Chin-high collars
Costumes in layers
Straight box-coats
Umbrellas—always
Berets everywhere
Pouch-bag pockets on suits or dresses
Day skirts straight, or controlled fullness
Less bulk, more line, more elegance

CECIL BEATON

Madame Rubio is a Mexican beauty who has captured the interest of Paris. Her elegant dark head very, very straight on her shoulders, her long, slim legs, her pointed Goya-like feet are elegancies that Paris understands and enjoys. She has just come from Spain with her two extraordinarily beautiful children who are as blond as she is dark. Balenciaga has dressed Madame Rubio for years and she still feels most natural in his clothes (though every dressmaker in Paris longs to design for her). Here she wears his oatmeal, sloping-shoulder box-jacket over what seems to be the simplest suit—actually it is a sleeveless jacket over a white ottoman-top, black velvet sleeved, and with black velvet skirt.

Madame Rubio, new beauty in Paris, wears a favourite layer-on-layer costume from Balenciaga

CECIL BEATON

Miss Thomas, daughter of Mrs. Ralph Lloyd Thomas, is the guest in Paris of the British Ambassador and Lady Duff Cooper. She has a fresh, fabulous, pink-and-white English colouring that looks as though it must have been painted in pastels...and her beauty has a prim quality of perfection that makes her a revelation and a delight to the French. Miss Thomas wears here Lelong's new, wholly pictorial dress of moonlight-blue-grey faille—ideal colour for her gentle complexion. It has a wide trailing skirt and a Romney collar, the important new Lelong line, whose folds stand up behind her bare shoulders, encircle the low décolletage.

Miss Penelope Lloyd Thomas, British visitor in Paris, in Lelong's Romney dress

Mlle. de Noailles, débutante daughter of Vicomte and Vicomtesse de Noailles, has suddenly become a Paris beauty just by growing up. The distinction of her carriage, her small delicate face, her superb dark colouring, the perfection of her figure—all are completely natural blessings. She has a winning, informal charm. Mlle. de Noailles is photographed here in one of the most beautiful débutante dresses in Paris, by Balmain, new sensation of the Paris couture.

Mlle. Laure de Noailles in Pierre Balmain's white tulle ball dress

The dress has a foaming full skirt; its pleated, strapless bodice is crossed with a deep-coloured spray of holly leaves and berries; its waist is knotted round with a narrow green velvet cord.

BALENCIAGA

These three costumes show a sober surface to the world. Strip off the coat, or the jacket, or the cape...and beneath is brilliance and originality, protected like the seed of elegance Paris designers expect to bring to full bloom again. Among the several designers who used this "strip-tease" theme, Balenciaga gave it both day and dinner interpretations. Above, left: his black wool jacket with a tiny ermine neckpiece; under it a curved-up black wool skirt, a bodice spread solidly with silver paillettes.

ABOVE, CENTRE: Pierre Balmain, one of the brightest new names in the couture, puts a jet-embroidered bronze satin blouse with a slim black skirt, covers it with an astrakhan-bordered black wool cape. The hat...a cuff of astrakhan, back on the head.

FACING PAGE: Balenciaga's "strip-tease" *tour de force* for daytime, made in the characteristic colours of his fall collection, coffee and black. A plaid-topped, hip-swathed dress fits under a strapped-in-at-the-waist short jacket. All this goes under a straight coffee-coloured wool coat, stiffly banded from shoulder to hem. With it a black sailor with a fountain of coq feathers.

Paris dresses in layers

PIERRE BALMAIN

BALENCIAGA

Schiaparelli at home in Paris

"Does America understand us?"
"What do they think of France?"
"When are they coming back to Paris to buy?"
"What do American clothes look like?"
"How much do they cost?"

These questions repeated over and over again by close friends, big business people, by her own workers, assailed Elsa Schiaparelli when she returned from America after four years' absence. She found an almost pathetic desire on the part of every one to be understood, to be appreciated and to return to their normal place in the world. She found complete incredulity when she told them that she paid $49 for the costume she had on, $20 for the shoes.

None of her workers in her shop at 21 *Place Vendôme* had been warned that she was coming back. When she walked in, the cry, "*La patronne—la patronne*" ran through the house like a tongue of gasoline flame. Every one from the concierge to the last midinette dropped her work to come to see "*la patronne.*" The reception was of heartbreaking spontaneity, with tears of excitement, tears for all that had passed in the last four years, and a childish faith that a miracle of inspiration, energy, and production would take place now that the *patronne* was back.

When I asked Madame Schiaparelli what her first impression of Paris was, she replied, "That I'd have to learn to walk all over again and that the pedestrian was always wrong."

The first day she walked from home to shop with an excited apprehensive heart. What would she find? What would be left of the strong framework of the organization she had left behind? What would she think of the fashions made in her name?

She had little opportunity of judging the clothes as—since it was the end of the season—practically no models were left. From what she saw she thought they were marvellous, that the quality of workmanship was still there, and a valiant effort in designing had been made to disguise substitute fabrics and to fit the new demands of a cold Paris life with no transportation. The hats, except for the turbans, were strangers. It had been so long since she had had on a hat herself that she felt a little like a native putting on shoes for the first time. *(Continued on page 224)*

First fashion colour sketch, opposite page, to be radioed across the Atlantic...decidedly a Vogue coup. Bouché, Vogue artist overseas (see his report on Spain and Portugal in October 1 Vogue), sketched this mannequin during Schiaparelli's winter collection, registering one of the most important fashion silhouettes and colour-combinations to come out of Paris.

The Talleyrand costume: a burnt sienna suit, slim-skirted, narrow-through-the-ribs, with built-up, turn-down lapels. Key to the pictorial aspect of the costume—the black wool jersey padded neck-scarf cupping the chin (typical of the Schiaparelli collection); very tall hat of black beaver-felt.

Schiaparelli, again in Paris, launches a new silhouette . . .

THE TALLEYRAND

Personal planning: junior grade

Miss Mary Clay—daughter of Mr. and Mrs. Edward Biddle Clay of Philadelphia, is an enchantingly pretty, dark-eyed débutante, coming out this year when—with the war over—parties will be big and beautiful and frequent. She still loves the short black dancing dress; but this year she also needs a whole collection of long, wide-skirted dresses for parties in New York...Boston...Baltimore. For her classes at Pennsylvania University and her Junior League social work, she wears good tweeds, jerseys, polished leather. Usually she goes hatless, thinks her black bangs headdress enough. Miss Clay wears hoops under her romantic dresses, gives them ballet slippers (with the dress on the facing page, soft white ones) and a variety of fine kid gloves.

LEFT. Miss Clay wears clear-checked country tweeds: black-and-white plaid, a John Walthers fabric. The suit has a pleated skirt, a fitted, firm-shouldered jacket. By Davidow, sizes 10 to 16. $80. Bonwit Teller; Marshall Field. RIGHT. For dancing on city evenings, a very-bouffant dress with deep décolletage, shirred bodice. American Silk Mills black rayon marquisette. By Junior Formals. Sizes 7 to 15. $25. Saks Fifth; Woodward & Lothrop.* ◄—— FACING PAGE. Miss Mary Clay wears drifting white net with satin tatting. The bodice, with a great pink satin bow, about $18. The ruffled skirt, about $33. By Emily Wilkens. Sizes 7 to 15. Bonwit Teller; Harzfeld's; The Dayton Co.*

GEORGE PLATT LYNES

*FOR SHOPS IN OTHER CITIES, SEE PAGE 215

Neiman-Marcus gives a Russian broadtail cocktail coat a short cape instead of sleeves. Gold mesh toque by Madame Suzy at Reine.

At Bergdorf Goodman they bare one shoulder, wrap a triangular, one-sleeved yellow taffeta scarf over a raisin-coloured rayon jersey dress.

At Henri Bendel...a great-effect evening coat of black rayon velvet with a high collar, wide dramatic sleeves, an entrance-making sweep of skirt...a close velvet cap.

Stars of the made-to-order collections

Howard Greer gives a scarf jacket of sequin-flaked, rose-pink silk jersey sleeves that end in gloves; a pleated blue chiffon dress.

Hattie Carnegie stars a simple black broadcloth suit with pointed grosgrain insets (and you might give it a tall fur hat, a twist of pearls). On one of the stars, Verdura's diamond and sapphire pin.

At Henri Bendel...a rounded Zouave jacket of deep-blue Lyons velvet over a plum rayon crêpe dress. Diamond necklace by Milton Schepps.

JOFFÉ

Hattie Carnegie twines a little mink collar at the neckline of her pretty dinner jacket: cherry-pink rayon satin, over a dark blue rayon crêpe dress.

BLUMENFELD

Isabel de Palencia...great woman

The pleasant prison of the Spanish Loyalists

The Japanese guard themselves comfortably—in a camp for prisoners in China

By Mary Jean Kempner

ARMED with tommy-guns, the three American enlisted men and an American officer wearing a pistol and cartridge-belt boarded the U.S. minesweeper in Chinese waters. Briskly they rounded up thirty-one survivors of a Japanese naval craft which had blown up when it hit one of its own mines just outside the river's mouth. Tagged like express packages, black-bearded and miserable-looking, the prisoners wore woollen knitted bellybands around the middle of their tattered uniforms.

One of the Japanese officers bowed to the American, attempted to shake hands, but the U.S. officer said bleakly, "Keep moving." I was up forward on the tug with a Chinese naval officer who counted them as they moved into place, then reported to Lieutenant Martin, in charge of the party, who had a live, burning hatred of the Japanese and no trace of uncertainty or subtlety in handling them.

The tug was soon under way and before long we were across the Wang-Po River at Putang, where Japanese naval prisoners were being concentrated. Martin leaped ashore followed by his unarmed Chinese counterpart. Together they made their way up to Headquarters to report the delivery of more prisoners. Soon Martin was back. Trotting back of him were two Japanese officers. This was unique. The enemy was obviously taking charge of running the camps in which they themselves were prisoners. I gaped as the Japanese bowed among themselves and made hissing sounds that sounded like an unending succession of soft "ha-ha-ha"; then they all marched merrily away. A Japanese lieutenant stayed behind to escort us on our inspection tour of the area. He was a slim man with rather wide limpid eyes and a way soft with innocence. "My English is not very good because I learned it only in the Imperial University and therefore I can not find the words for many military matters." A fine blind, I thought, for not answering anything of military significance. But not very long after, the young man sabotaged his own story by adding that he was in the naval reserve and had passed his "Foreign Service Examinations just before war was declared." At that time he had been hoping for a post in America.

The camp by chance was located right next to the famous Putang Internment Camp where many Americans and British were confined. Within the present Japanese area there are approximately four thousand enlisted men and over three hundred officers. Many of their provisions were brought with them from Shanghai, some were still arriving in big Japanese trucks.

The lieutenant explained that though liquor was not plentiful, their supply would last for from three to four months, depending on consumption. It included *sake* and Scotch. We walked by the officers' quarters which were very crowded. "You see here I live with three other officers in four rooms," the lieutenant said. "We have made it into a sitting-room. Would you like to come in?" I remembered to remove my shoes before stepping on the springy matting-covered floor, and *(Continued on page 198)*

← **Isabel de Palencia (opposite),** a magnificent sixty-four-year-old Spanish Republican, has never ceased fighting for the freedom of her country from Franco. During her five and a half years of exile in Mexico, she has supported the courage of the Spanish emigrés with the strength of her spirit. A Socialist by party, with no tags of Communism, she was Spain's plenipotentiary minister to Sweden and Finland during the civil war. Now this half-Spanish, half-Scot woman lives in Mexico City where she is famous for her acuity, her position as the friend of the various factions, of the leaders within and without the recently convoked Republican *Cortes,* the parliament of the government-in-exile. Her new book, *Smouldering Freedom,* is an account of the unacknowledged Spanish war since 1939. For the Spanish civil war—a practice field for World War II—is not over. Women like Madame de Palencia are not just knitting.

New art in Paris

BRASSAI

PHOTOMONTAGE STREET-SET FOR THE BALLET "LE RENDEZ-VOUS"

Brassai, famous photographer

of night-time Paris, is now in a high noon of success with two new departures from his métier—his exhibition of drawings and his remarkable ballet sets.

For the recent Roland Petit ballet, "*Le Rendez-vous,*" Brassai did the fresher-than-paint décor—great photomontage sets of the light-and-shadow play of Paris streets. And he has just had an exciting show of his pen-and-ink drawings, done during the Occupation with the encouragement of his friend, Picasso.

Most of his studies are of hippy nudes, with an indolent looseness of line, a tight core of structure, a caricature-like insistence on the model's special features. Brassai has written by way of billet-doux to his new art: "Reality is always moribund. It is the drawing which saves it *in extremis* by giving it life."

"A DRAWING IS AS NAKED AS A STRING QUARTET"—STUDY BY BRASSAI

SAVITRY

Denyse Bravura—painter

"THREE GRACES" BY BRAVURA

Colette de Jouvenel—writer

SAVITRY

Two young talents

By Monica Stirling

THE *rue de Sèvres* is a long street, and narrowish, full of chemists whose windows contain soap that is no more than empty wrappings and perfume that is tinted water; tobacconists that are without tobacco, dairies without butter; groceries without food, and butcher shops without meat. *Bistros* with zinc counters sell glasses of cheap wine, and pavement news-vendors dispense the small, single sheets that compose the daily press. Here and there is a small cinema with a crude poster announcing the stupendous attractions of an outmoded American film.

Half way down on the left is a large, murky archway. Step under it and you find yourself in a cobbled alley that appears to stop short at a tall house whose façade is the colour of gorgonzola cheese. But just before the alley reaches the house, it branches off to the left, and takes you to a wicker gate, down a small flight of uneven stone steps, and out of Paris into the provinces. The minuscule lawn is surrounded by beds of bright flowers and ribbons of impeccable gravel, and backed on the opposite side by a small square house whose front door is seldom shut, and against whose walls are habitually propped two or three ancient bicycles.

The front door leads into a dim, tiled passage and out into a second garden, high-walled and tranquil, to which the phrase "out of this world" has literal rather than colloquial application. But despite this garden's air of having been constructed for tranquillity, it is impossible to enter it quietly. For its portals are barred by a small black dog educated on the principle that little dogs should be heard even when not seen. The Watch Committee attitude of this animal is very favourably viewed by the house's owner—an elderly character who dreams of having as lodgers only persons in neat white collars who leave the house before nine, silently and accompanied by dispatch cases. Her worst nightmares are "*des* *(Continued on page 204)*

New jerseys

Completely contemporary: all-jersey costumes. Jersey jumpers and jerkins—with an extra over-or-under part. Easy, assured way-to-dress for town, the countryside—or for travel. 1. Side-buttoned jumper: this beige one, about $10. Black blouse, $30. 2. Redingote jumper of ribbed brown jersey, about $15. Striped shirt, $30. Nos. 1 & 2 are at Altman; Carson Pirie Scott; I. Magnin. 3. Grège-and-brown belted jerkin, $25; grège under-sheath, about $10. 4. Snug-to-the-waist jerkin bodice, fluent taupe dress, about $55. Nos. 3 & 4: Jay Thorpe; Neiman-Marcus; Hudson's. The jumpers and jerkins are wool jersey; all by Davidow, sizes 10 to 18.

3

4

DESIGNED with a sense of proportion for the short-average woman. A taupe rayon crêpe suit dress. Its leitmotif a faintly-quilted key design. At the neck, a black crêpe scarf. Sizes 16 to 40. Eta design. Lord & Taylor; Vandervoort's; Garfinckel's.

A New Sense of Proportion

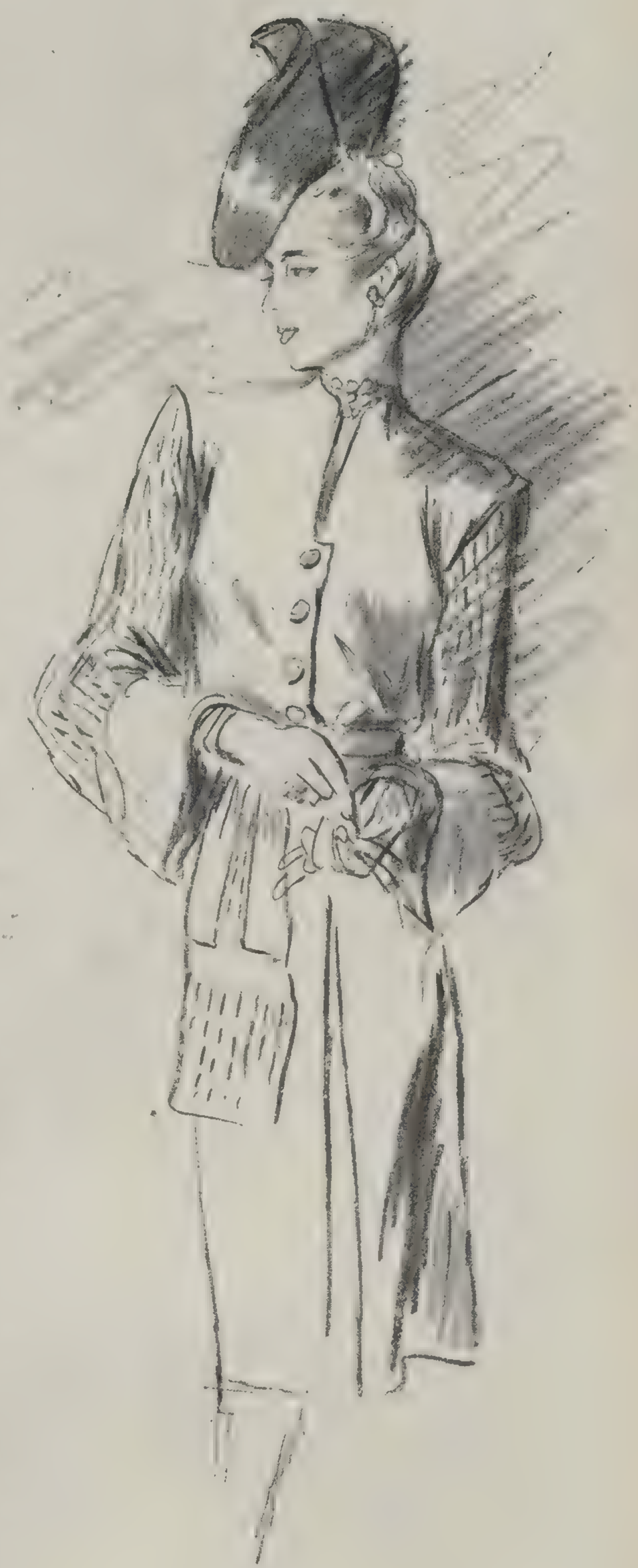
MOST designers are idealistic...about the American woman. Hollywood, vitamin advertisers, fiction illustrators, and fashion magazines portray her as being five feet eight...willowy... almost hipless, with long, lean legs, a tiny waist. The truth is that the average American woman is five feet five or less, and not so slender. She often has the taste, time, and money to buy "high fashions"... but...if they are ready-to-wear, they frequently are not right for her shorter proportions—without major alterations.

It is this short-average woman for whom Eta has made a new collection of fashions called "Proportionates"...cut with a narrower back, fronts slightly fuller, hips and waists a trifle easier than the measurements used in the regular collection. Skirt length 15 inches from floor.

These models are so well designed and cut to the proportions of the average woman's figure that they require practically no alteration. Eta claims, and rightly, that any dress that requires extensive alterations becomes a distortion of the original, may lose the professional, workmanlike look it had when first made.

SMALL PHOTOGRAPH, ABOVE: Here are shown identical models, one in the regular stock proportions, the other in the new "Proportionates." The suit is of black rayon crêpe, with blue and purple braid outlines. Sizes 14 to 40.

LEFT: Gilt-encrusted purple-blue rayon crêpe dinner-dress. Sizes 16 to 20. RIGHT: Afternoon dress with gilt bugle beads glancing like rain on the sleeves; its own "almoner"—the bag is part of the dress, a feature much used by this designer. Black rayon crêpe. Sizes 18 to 40. Laddie Northridge hat, at Lord & Taylor; Vandervoort's; Garfinckel's. • All Eta of Ren Eta designs. Lord & Taylor; Vandervoort's; Garfinckel's.



What's afoot?

A new shoe-theory, based on the weather and your whereabouts. You foil wintry weather in boots; you fold up fanciful little slippers and take them along to dance in, to toast at the hearth, even to work in. The boots are fun to wear...fur or gabardine, fleece-lined (no shoes underneath). The soft-soled "pussy-footers" are fun too, have two dozen pretty variations.

...outdoors

American broadtail boot. $19, plus tax. Saks Fifth.

Left: Under the umbrella, synthetic rubber overshoes by U. S. Rubber. $3. Bloomingdale.
Far left: Raincoat-cloth boots by Mackey. $11. Saks Fifth Avenue.

KAY BELL

—it's boots

BAKER

Pony skin boot by Mackey. $19, plus tax. Saks Fifth

Fleece-lined black raincoat-cloth boot. $11. Saks Fifth.

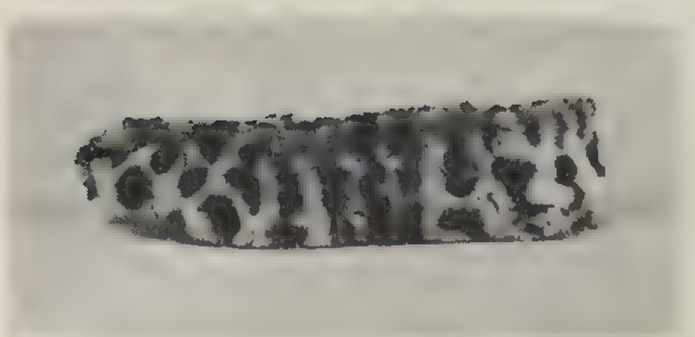
Brown goatskin jodhpur-boot by Mackey. $19. Lord & Taylor.

RATIONED

JOFFÉ

Boots-and-slacks: Black wool suit, Alaska Seal-skin coat. Made-to-order, Bergdorf Goodman.

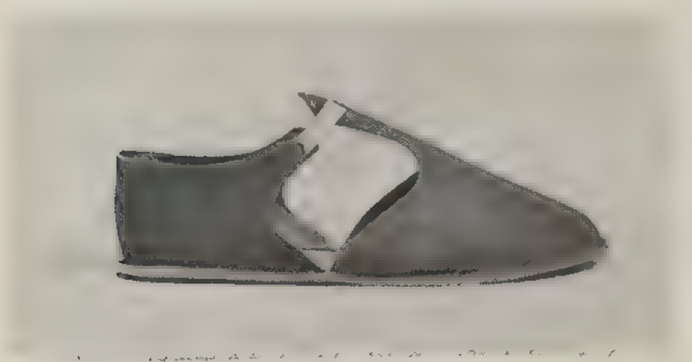
...indoors—it's pussy-footers



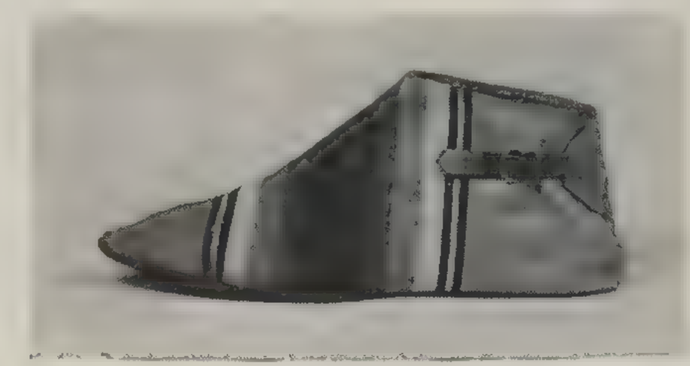
Leopard cub: for your fireside, the ski-lodge. $37, plus tax. Bonwit Teller.

Braid-bound slipper: brown South American lamb. $15, plus tax. Bonwit Teller.

Ballet-boot: glossy brown goatskin slipper, side-buckled. By Mackey. $7. Altman.



Classic sandal: dove-soft, supple grey doeskin. About $3. J. & J. Slater.



Stripes afoot: buskin-like ballet-boot of multi-coloured duck. $6. Bloomingdale.

Soft-soled sandal: red-and-black felt, gilt-embroidered, for evening. $13. Bonwit Teller.

...further footnotes

Black kid-suède afternoon pump. $23. By Delman. Bergdorf Goodman.

Walking pump of black calf. $20. By Delman at Bergdorf Goodman.

Black satin dinner sandal, criss-cross ankle strap. $19. I. Miller.

Corset situation easing up...

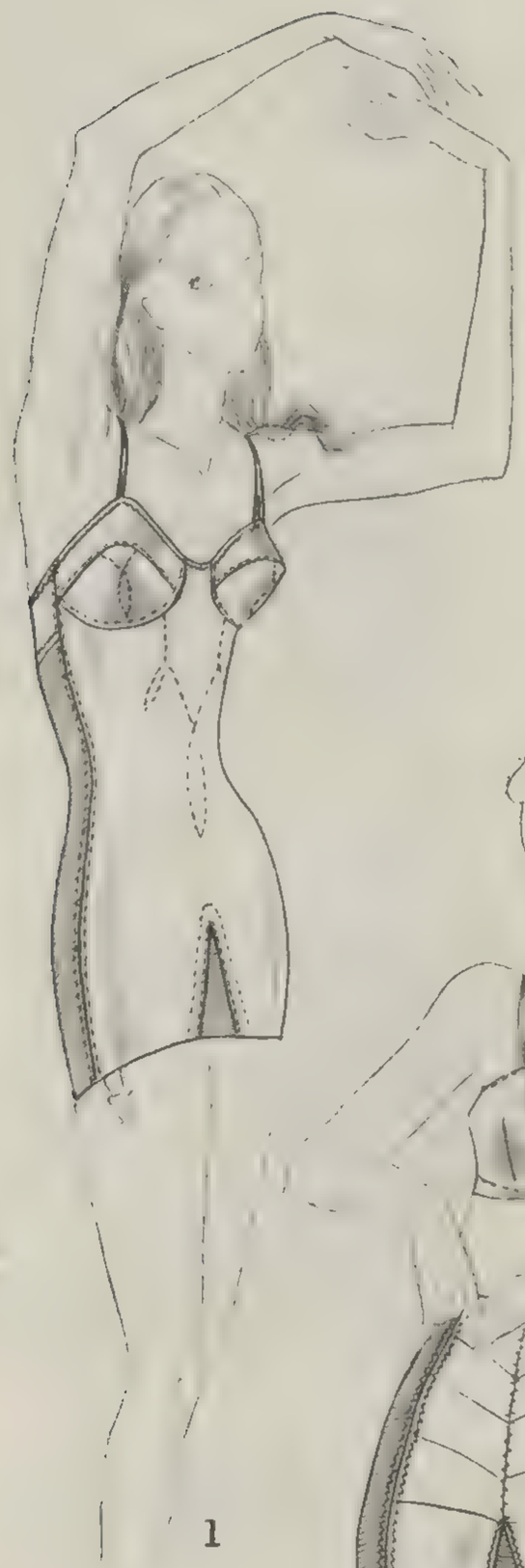
No American woman ever really had cause for sympathy over the corset situation during the war (or wanted it), but the supply was limited, corsets were more rigid, elastic panels were narrow, two-way stretch was a pre-war term, and, whether she liked it or not, she found herself wearing a rather stern, inflexible garment, with bulky hook-and-eye fastening and garters that snapped and gave up. No longer. Observe the comfortable, sleekly corseted woman, at right, and the corsets on the facing page. All available in limited quantities now, more by Christmas, a normal supply by spring.

THIS winter there is no hiding place in fashion for a poor figure...or a poorly corseted one. Consider the moulded torso dress, the midriff dress, the basque suits, princesse coats...all the bulky top, slim-hipped silhouettes.

The clothes make *You* responsible. For watching your weight and your shape with exercise (page 143), and proper corseting and diet (page 186). What should you expect from a corset? Only moulding, smoothing, gentle re-alignment of proportions...never, never displacement of inches. Here are seven girdles and all-in-ones that will—with nylon, up-and-down-and-sideways-stretch elastic panels—assist figures softly, lightly, firmly...to enjoy the very figure-conscious mode.

• RIGHT: Rayon satin girdle, up-and-down-stretch back, horizontal back waistline insertion. Smooth slide fastener. By Franco at Saks Fifth Avenue. Silk double-satin brassière—hand-run lace, wide-back elastic. Mme. Adrienne at Saks Fifth.

KAY BELL



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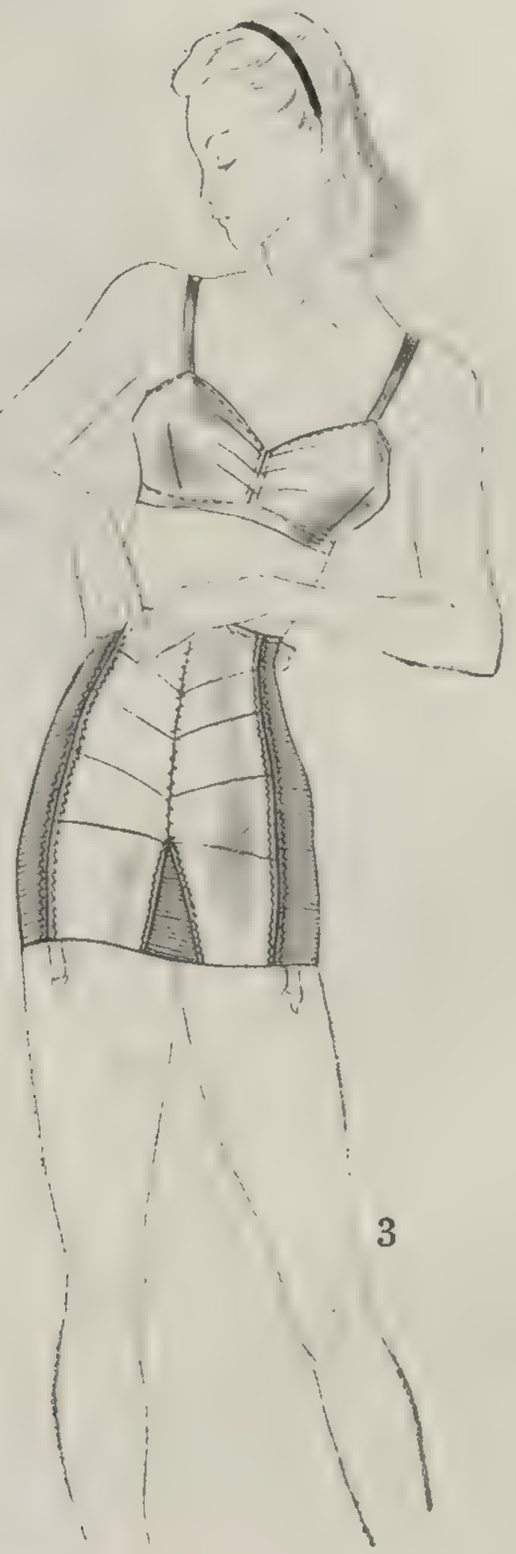

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6

T. E. Lindner

1. Waist-slimming all-in-one of rayon batiste with matching elastic side sections. Special points: up-and-down-stretch back insertions; specially shaped brassière. Flexees at Lord & Taylor.

2. Long girdle with elastic gussets for "stride-stretch." Special assets: the wide moulding side elastic panels. Featherbones at the waist. By Formfit at Franklin Simon.

3. For an especially smooth hipline: tea rose rayon satin girdle, four elastic panels. Bonwit Teller.

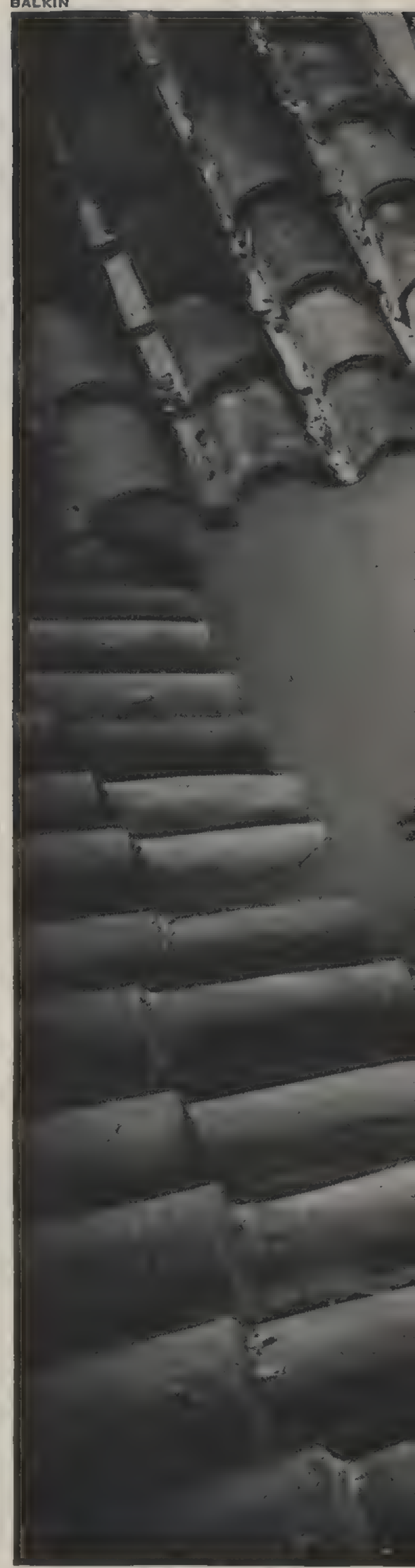
4. Nylon all-in-one, lightweight, sheer, strong. Lace top. Lily of France at Saks Fifth.

5. Black and tea rose foundation. Nylon front sections, elastic batiste sides. By Poirette at Altman.

6. Rayon satin elastic pantie brief, fagotted seams, no garters. Designed for sports, evening. Bra with stitching reinforcement for separated bosom-line. Both by Pauline Gordon; Best.

Mrs. Lindsay on bedroom balcony

BALKIN



GULF STREAM LIVING

Mr. and Mrs. Seton Lindsay live eight months of the year at Delray, Florida—a small, relaxed, sun-swept resort eighteen miles south of Palm Beach. During the war, they bought a near-Spanish house with a green lawn spreading down to the ocean; did what they could, under wartime building restrictions, to remove every trace of Spanish accent. Outside, they painted the stucco walls mat-white, hung a white awning over the terrace, on it placed white iron chairs, cushioned with beige sailcloth. Inside, they gouged out the coloured tiles, the artsy-craftsy chandeliers and wall brackets.

In decorating the living-room, they called in Ruby Ross Wood for consultation. With so much sparkle of sun and sea and garden just outside, she washed the walls a cool candid grey, used a grey carpet, grey curtains and furniture brought down from Mr. and Mrs. Lindsay's New York apartment—an amusing note of formality in the easy little house. A few of the French and English chairs are covered with chartreuse and Regency green.... They gave the dining room a new no-colour, with white walls, carpets, curtains; a new shape, with curved cabinets in which is ranged a collection of green-blue Royal Worcester china. They whitewashed the stucco walls of the narrow loggia off the patio, stained the cypress ceiling a pale sky-blue, covered the blond wood furniture with sun-yellow sailcloth.

Through the red-pointless days of the war, when servants came and went like the Gulf Stream tides, Mrs. Lindsay evolved a pleasant, simple system of entertaining. In the patio, she serves buffet luncheons and dinners, built on Florida's wonderful sea fare. A luncheon for ten people might begin with an egg and vegetable aspic, placed at the tables in the patio. The guests serve themselves to the second course, set forth on a buffet table in the loggia—cold pompano with mustard sauce, or avocados filled with shrimp and covered with Russian dressing, or baked avocados stuffed with creamed *(Continued on page 202)*

The living-room—surprised with formal town furniture

The dining room—all white, with English mahogany

Lunch in the sun—the patio table set with green and yellow china, a peasant cloth

Mr. and Mrs. Seton Lindsay live on the Gulf Stream at Delray Beach . . . Here, notes on their house and their fine Florida fare

The loggia—yellow sailcloth sofa, blue cypress ceiling

Bountiful diets to pare down your weight or to keep it as is

...one-week schedules of recommended nutritional allowance

HOW TO REDUCE		HOW TO STAY SLIM
MONDAY	*Breakfast*	**MONDAY**
Grapefruit—½ medium Melba Toast—1 slice Coffee or Tea—no sugar, with Skim Milk—½ cup		Grapefruit—½ medium Cornflakes—½ cup Whole Wheat Toast—1 slice Butter—1 average square Coffee or Tea with 1 teaspoonful sugar and Vitamin-D Milk*—½ cup
Salmon Salad—½ cup on Shredded Lettuce—1 large serving with Sliced Tomatoes—1 medium and Lemon Juice or Reducing dressing—1 tablespoonful Melba Toast—1 slice Raw or Baked Apple—no sugar Coffee or Tea—no sugar, with Skim Milk—½ cup *After Lunch:* Cod Liver Oil—1 teaspoonful	*Lunch*	Tomato Juice—½ cup Graham Crackers—2 medium Broiled Fresh Salmon—1 average serving or Canned Salmon—⅔ cup Steamed Carrots and Peas—1 cup Lettuce—1 large serving with French dressing—1 tablespoonful Baked Apple—1 large Coffee or Tea with 1 teaspoonful sugar and Vitamin-D Milk—½ cup
Clear Consommé—1 cup, with Graham Cracker—1 medium Boiled Ham (lean only)—2 slices Steamed Cauliflower—½ small head Sliced Beets—2 beets=½ cup Boiled or Baked Potato—1 small Lettuce—1 large serving with Lemon Juice or Reducing Dressing—1 tablespoonful Coffee or Tea—no sugar, with Skim Milk—1 cup**	*Dinner*	Vegetable Soup—1 cup Boiled Ham (lean only)—2 slices Steamed Cauliflower—½ small head Sliced Beets—2 beets=½ cup Boiled Potato—1 small Lettuce—1 large serving with Mayonnaise dressing—2 teaspoonfuls Custard Pie—1 average serving Coffee or Tea with 1 teaspoonful sugar and Vitamin-D Milk—1 cup**
TUESDAY	*Breakfast*	**TUESDAY**
Cantaloupe—½ medium or Grapefruit Juice (unsweetened)—½ cup Cornflakes—½ cup or Melba Toast—2 slices Coffee or Tea—no sugar, with Skim Milk—½ cup*		Orange Juice—½ cup Dark Farina—6 tablespoonfuls, cooked Egg, soft-cooked or poached—1 medium Whole Wheat Bread—1 slice Butter—1 average square Coffee or Tea with 1 teaspoonful sugar and Vitamin-D Milk*—½ cup
Tomato Juice—½ cup Broiled Liver—1 large serving with Panned Onions—½ cup Steamed String Beans—¾ cup Fresh Cucumber Slices—7 slices Fresh Pear—1 medium or Canned Unsweetened Pears—2 halves + 2 tablespoonfuls juice Coffee or Tea—no sugar, with Skim Milk—½ cup *After Lunch:* Cod Liver Oil—1 teaspoonful	*Lunch*	Clear Tomato Soup—1 cup Fried Liver—1 large serving Panned Onions—½ cup Steamed String Beans—¾ cup Mashed Potatoes—½ cup Shredded Lettuce—1 large serving with Russian dressing—1 tablespoonful Fresh Pears—2 medium, or Canned Pears—4 halves + 2 tablespoonfuls juice Coffee or Tea with 1 teaspoonful sugar and Vitamin-D Milk—½ cup
Jellied Consommé—1 cup, with Graham Crackers—2 medium Roast Beef, lean—1 medium slice Broiled Tomato Halves with Parsley—2 halves Steamed Spinach—½ cup Relish: Watercress—1 large serving and Raw Carrot Sticks—4 small sticks Banana—1 medium, or Plums—4 medium Coffee or Tea—no sugar, with Skim Milk—1 cup** *(Cont'd on p. 216)*	*Dinner*	Apple Juice—½ cup Roast Beef Steak—1 medium slice Broiled Tomato Halves with parsley—3 halves Steamed Spinach—½ cup Steamed Brown Rice—6 tablespoonfuls Whole Wheat Bread—1 slice Butter—1 average square Relish: Watercress—1 large serving and Raw Carrot Sticks—4 small sticks and Black Olives—4 to 5 small Banana—1 medium Gingersnaps—2 snaps Coffee or Tea with 1 teaspoonful sugar and Vitamin-D Milk**—1 cup *(Cont'd on p. 219)*

GENERAL NOTES FOR ALL DIETING ON PAGE 222

*Use part of milk on cereals
**If preferred, drink warm before retiring

A NEW IDEA FOR

Exhausted Skin

THE TELL-TALE SIGN OF AGE . . .

OILS OF THE WILDERNESS

EXHAUSTED SKIN reveals . . . the tell-tale signs — excessive dryness, lines, roughness, loss of firm contours.

OILS OF THE WILDERNESS is unusually helpful for exhausted, aging skin because it contains important Lipoids . . . and Lipoids are necessary to all skins, young and mature.

OILS OF THE WILDERNESS can be absorbed by the skin, to supplement the supply of Lipoids and thus help to bring younger Beauty.

$5.00
plus tax

FRANCES DENNEY

More Beauty for You

DISCOVERIES IN BEAUTY SALONS

It isn't a paradox, really, that straight hair *worn* straight should be permanented. Christian Frederick Jungst, in the Madison Hotel, at 58th Street, contends (and we agree) that straight hair needs the body and the heaviness that a permanent gives. The secret, as you can see, is in permanenting hair so that it will curl *or* be shiny-straight. Mr. Jungst hides a permanent in the midst of all your straightness, by giving the minimum of heat of course, and also by diluting the chemicals so that their potency is cut down. Result: a permanent that hardly shows—unless you want it to.

John Hall, at 26 East 56th Street, is opening (just about now, too) a new facial department where there'll be Junior Miss Facials for the teen-agers and regular facials for Anyone Over.... The grown-ups' facial will include cleansing, massage, application of tingling lotions and masks, a good twenty-minutes' rest—and all this with your shoes off. The young gals' facial will concentrate on thorough cleansings and the elimination of such embarrassing details as "blossoms" and blackheads.... Everyone's progress will be recorded and you'll be given a chart with reminders of how to take care of your skin at home.

In Victor Vito's hairdressing salon at 1 West 57th Street there are oversized blue leather chairs and footstools for real relaxation. The most adaptable length for your hair, Mr. Vito says, is a good, all-around shoulder-length, for it is long enough to do up, yet short enough to cinch into a chignon or to let hang, simple and straight-ish, with duck-feather-tail ends. His special pride is the up-do which he whips right up to the top of your head in a slick, sleek line without an hour-glass waistline between bun and head.

If the hairs of your head are numbered and those few you have are wispy and fey, you can bring *(Continued on page 190)*

AT LEADING STORES OR WRITE DOMB MFG. CO., 154 SUTTER ST., SAN FRANCISCO 4

TABU . . . no less

the "forbidden" perfume by Dana

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DISCOVERIES IN BEAUTY SALONS

(Continued from page 188)

them down to earth by giving them something good and sturdy to cling to—like more hair, same colour, same texture as your own. The shop of Charles and Ernest at 109 East 47th Street will do this for you with a special circlet of false hair. The falsie is strung on a fine nylon thread and you slip the whole thing into a circular part you've made a couple of inches back of your entire hairline, tie the thread, then comb your own top hair over it.

Out-of-towners, perk up: In her salon at 714 Fifth Avenue, Lura de Gez has a Self-Service department where you learn how to go about Being Beautiful and how to stay that way after you're home. For instance, you learn how to double-brush your hair, how to wash it, how to hand-dry it. Incidentally, Miss de Gez believes that your hair should be dried immediately after it is washed, then dampened slightly to set it. You wouldn't iron clothes wringing wet, and besides a pre-drying cuts down greatly the time spent under the drying machine after your hair has been set. You learn about skin, make-up, how to pin a curl (use a hairpin as you would a basting needle). The Self-Service department is open from nine to five every day for individual half-hour appointments and on Wednesday evenings for class instructions.

At Howard Hair Stylists, 9 Rockefeller Plaza, the favourite of the house is a three-inch hair-do that curves up slick off the hairline all the way around and settles softly in a crest of curls on the crown. Miss Albena Hines, who is in charge here, says that this is the kind of a coiffure that lends itself to brushing—the more you brush the better it becomes, and, of course, the more you brush, the better your hair.

At D°Nu Edmond's House of Prana, on 8 East 56th Street, there is a wonderful silver-honey colour *(Continued on page 192)*

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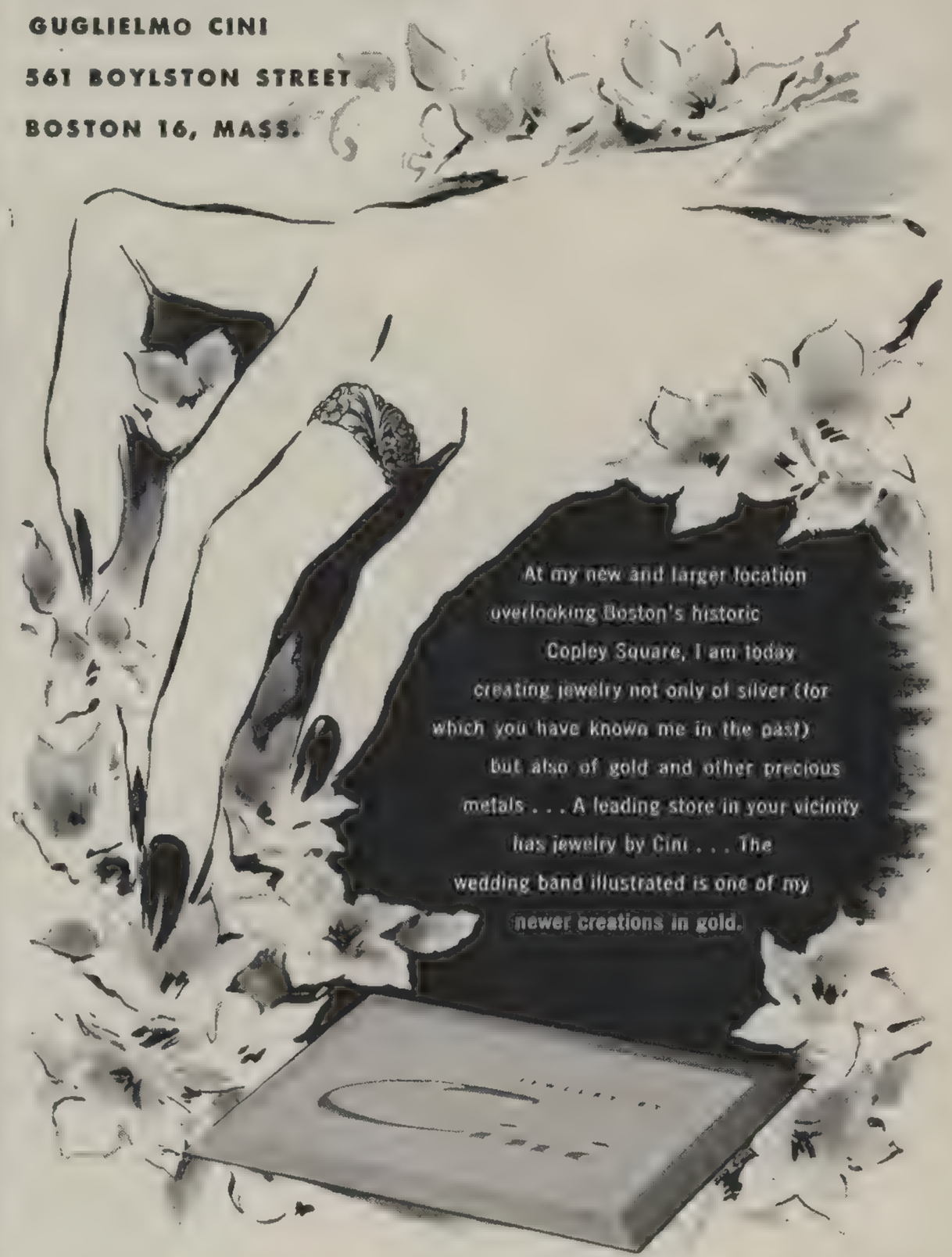

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A JUNIOR CANTEEN HOSTESS . . . Charming Nancy Jane MacBurney sings with the boys at a USO Canteen she helped organize in Chicago. She first met her fiancé there when he "just happened in." Many girls have been serving as Canteen hostesses. Couldn't *you* help?

HER BEAUTY CARE—Pond's Cold Cream. "The cleansing-est, smoothing-est cream I know!"

TO WED R. A. F. OFFICER

Nancy Jane MacBurney engaged to Flying Officer Robert Francis Reynolds

THE RING Bob gave her just before he took off for England

She met Bob in Chicago—but he was born in Burma, brought up in London, and they plan to live in Toronto "someday."

Another Pond's bride-to-be, Nancy Jane is another lovely girl with a fascinating "soft-smooth" Pond's complexion.

This is Nancy Jane's fundamental daily skin care with Pond's Cold Cream . . .

She *smooths* white, fluffy Pond's Cold Cream all over her face and throat, and pats thoroughly to help soften dirt and make-up. Then she carefully tissues it all off.

She *rinses* with *more* soft-smooth Pond's—working the cream over her face with little spiral whirls of her white coated fingertips. Tissues all off well again. This second creaming-over with Pond's "leaves my face feeling like silk," she says, "and so *clean!*"

Use *your* Pond's Cold Cream Nancy Jane's "twice-over" way—*every* night, *every* morning and for in-between clean-ups during the day. You'll soon see why it's no accident so many more women and girls prefer Pond's to any other face cream at any price.

Get a *big* jar today—you'll *love* the luxury way you can dip into its wide top with both your hands at once! Ask for Pond's Cold Cream at your favorite beauty counter.

A few of the many Pond's Society Beauties: Miss Geraldine Spreckels · Lady Stanley of Alderley Mrs. Ernest du Pont, Jr. Thelma, Lady Furness · Mrs. Allan A. Ryan · Miss Mimi McAdoo

That Wear-Right Look

Wear-Right
FOREMOST IN GLOVES

DISCOVERIES IN BEAUTY SALONS

(Continued from page 190)

of hair to be had by blonds or could-be blonds. Mr. Edmond and you arrive at it through a series of "oxygenations" in which oil containing pigment and peroxide is applied to your hair. The number of visits (one visit, one oxygenation) you'll make depends on the degree of silver-honey you want your hair to have.... If you've ever wanted a silver streak to stream through your hair, Mr. Edmond has one that you can wear or wear not. Several silver hairs are attached to a pin which you can affix to your own hair wherever you like.

Take your face for a long walk! Well, practically. At least it *feels* as if it were getting the equivalent exercise of a long walk under the hands of Helen Whitcomb (15 East 48th Street). Her deep-searching fingers discover muscles in your face and throat that you never dreamed you had. The idea behind this deep massage (Miss Whitcomb calls it Manu-Plastic) is that it brings a rush of circulation to your face (which you'd seldom get without violent exercise), and that in turn helps stimulate and tone lagging muscles. There is a course of ten sessions, and in this case your Face Value ($$$) runs high.

In the friendly atmosphere of a constant rush hour, the Graybar Beauty Salon ("downstairs" to the Vogue staff at 420 Lexington) operates with an assembly-line quickness. Just right for the Grand Central Station commuter or the catch-a-quick-lunch business girl. It has been known that you can have a shampoo, wave, and a manicure and be out and on your way within sixty minutes. Mr. Arthur wields the quick comb here, and whatever coiffure you may dream up for yourself, he'll follow... no disconcerting arguments.

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FIRST—cleanse your face with Cleansing Cream, pat with Skin Lotion. ARDENA CLEANSING CREAM, 1.00, 3.00, 6.00
ARDENA SKIN LOTION, .85, 2.00, 3.75, 9.00, 15.00

SECOND—apply a thin film of Velva Cream Mask. Relax for fifteen minutes. Don't talk, don't even smile.
ARDENA VELVA CREAM MASK. Large jar, 5.00. Smaller jar, 2.00

THIRD—remove dried mask with wet cotton pads. Smooth on Orange Skin Cream, remove and pat with Skin Lotion, apply make-up.
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THE THIRD AGE OF BEAUTY

(Continued from page 146)

knuckles, the tendons, and the veins become more noticeable.

Though you can't fudge on the appearance of the knuckles or tendons, you can make the veins seem less apparent by holding your arms and hands *up*, massaging *down*. Start with your hands and press down from their tips as though you were putting on gloves. It's easier to do lying down, as you seem closer to it all, and the bed makes a nice support for your shoulders.

And your figure? How is *it*...? If it needs trimming down, go on a reducing diet such as the one on page 186.

Exercises should be easy, definitely not strenuous, and their chief purpose should be to develop muscle limberness and tone. Moving fluidly, serenely, through your life may be enough of an exercise to start.

When you're thirty-past, even though you *look* absolutely beautiful, the way you move can be a dead giveaway. Don't let your muscles tie you in knots; let them relax and respond naturally. Muscles have a queer way of forming habits of their own, habits that we don't become aware of, perhaps, until they're well-entrenched.

Remember how children move, how effortlessly they reach for things, how quickly their whole body responds to a turn of their heads. Remember how straight their backs are, and how high they hold their heads, and how, when sitting on floors or chairs, they don't accommodate their bodies to their surroundings, the surroundings seem to conform to *them*.

It isn't until they grow up that their bodies become too big to handle adequately, but the awkward age should be over and done with by seventeen—for good.

And it isn't that the small child's muscles are any "better" than those of the grown-ups. Your muscles are just as capable of supporting your proportionately larger body as theirs are.

Think of your body as a flexible unit, your torso the foundation, literally, from which all movement emanates. When you reach for something, your body "lends a hand," and when you turn your head, your shoulders move, too, to a lesser degree. And when you walk, it's not only your legs that move, but your whole body. Your waist may be slim, but you will not look young, unless it's flexible, too.

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JAPANESE PRISONERS OF WAR

(Continued from page 173)

the Japanese seemed disappointed that I had not committed the barbarian *faux pàs.*

Inside all was new and airy, bed rolls pushed to the side walls. In the living-room there was a low square table covered by a neatly ironed white cloth, a vase of flowers, a pipe, and two books. The serviceman who cared for the four young men lived below. A few doors down was the Rear Admiral's quarters, consisting of a two-story affair, in which were a combined dining room and library, a card-room, and a bedroom. The poor fellow had the same bathroom as his junior officers, as there was only one bathtub for each house. Unfortunately, there were only outside latrines and no showers. But there was hot water at all hours of the day and bathtubs for enlisted personnel as well as officers. A help to morale, the lieutenant explained. He grieved over the lack of reading material and said that any English magazines would be welcome.

Flowers and Food

The camp was alive with bustle, men carrying baskets full of manure for the soil from one spot to another, with little obvious plan or reason. Officers still in the uniforms which they had worn on the streets of Shanghai were directing the proceedings. All this to provide the camp with a mammoth vegetable garden and one small flower garden planned to face senior officers' quarters.

This activity was interrupted by a gong announcing chow for the men. They flocked around iron cauldrons in open tents, drew their rations of rice and *sukiyaki* which they took off to eat in the quiet of their quarters. Officers ate later in a mess hall. I watched the men file by, asking them whether they had worried over their treatment in allied hands. "No," said the lieutenant, "they knew they were prisoners of war and would be treated honourably as such." But had the lieutenant not heard of the Japanese treatment of American and British prisoners, of the atrocities committed? "No," said the lieutenant softly; he had heard of some cruel treatment of Chinese but he could not believe that his people had committed atrocities.

I promised him documented material to educate him and he bowed his appreciation. Hearing that I hoped to go to Tokyo, he asked if I would deliver a letter to his wife and mother, and I agreed that it was possible, providing it was first read by an American Nisei. He was most grateful and said they would be glad to receive me in their house, the only one they had left as the other two had been destroyed by fire. I had to explain that I would deliver the letter, but could have no social intercourse with his countrymen and women. *(Continued on page 200)*

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JAPANESE PRISONERS OF WAR

(Continued from page 198)

He was about thirty years old, obviously well educated and well informed; he admitted that he knew the war would end two months before the atomic bombs actually were dropped.

A Worrisome Question

He still professed faith in the infallibility of the Emperor. He dreaded the thought of Hirohito's possible resignation, and blamed his advisers only. When I asked how he could label the advisers bad and accept the Emperor as infallible when the Emperor, once betrayed, took the false prophets back to his bosom, the lieutenant said: "Yes, that is a worrisome question." In any case he looked forward to rebuilding Japan into a great peaceful nation. It would be a hundred years before she could again aspire to major power. Now she must be satisfied to be a cultural centre. As for the Americans, he said, "they realize that the only way to achieve effective occupation of country is by moderation."

Guards without Guns

I thought I had heard everything. We were standing at the dock now and I held my hands clenched deep in my pockets; I did not want to shake hands. On the dock stood Japanese sentries, guarding themselves. I asked, "I suppose if you cared to, you could go to Shanghai to see a movie?" "Yes," answered the lieutenant, "but it is too much trouble." "Do your friends visit you?" I queried. "Not often; but sometimes comfort girls come out in sampans to see the soldiers." "But if you wanted to leave the camp for good there would be no one to stop you," I persisted. "No," said the lieutenant, "our guards are not allowed to carry arms—in any case where would the men go? The only ones to leave are two officers who went to join the Chinese Fourth Communist Army." I smiled weakly.

SORRY IF WE'RE LATE . . .

The nation's transportation facilities are still taxed to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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FLORIDA FARE

(Continued from page 184)

chicken, or cold cuts of turkey, duck, and tongue, garnished with cubes of jellied consommé laced with sherry.

Another delicious hot dish that Mrs. Lindsay serves at patio luncheons is fish (any firm-textured fish is good) creamed in a white wine sauce and baked in individual shells.

White Wine Sauce

(for creamed fish or chicken)

½ cupful of milk
½ cupful of chicken broth
2 ounces of white wine
2 tablespoonfuls of butter or margarine
2 tablespoonfuls of flour
½ teaspoonful of salt
A dash of pepper

Melt the butter in a double boiler. Stir in the flour, salt, and pepper, blending carefully. Slowly add milk and chicken broth, stirring constantly. Cook in the double boiler until the mixture is smooth and thickened. Add white wine, still stirring like mad.

This recipe makes about one cupful.

Mrs. Lindsay has some fresh ideas about vegetables. She serves mashed turnips with coarsely chopped almonds, baked together in a casserole. Beets are filled with fresh pears, and served hot or cold. Hot artichoke hearts are topped with diced carrots. As a cocktail accessory, she likes small nubbins of raw cauliflower that have been soaked in strong salted water.

At dinner, Mrs. Lindsay often serves cream of crab soup. (Be sure that you use lump crabmeat, not crab flakes.)

Cream of Crab Soup

2 tablespoonfuls of butter
2 tablespoonfuls of flour
1 can of chicken broth
1 quart of milk
1 pound of crabmeat
1 medium-sized onion, sliced
Celery salt, salt, pepper

Carefully remove all the shells from the crabmeat. Melt the butter in a double boiler and blend in the flour. Gradually add the milk and chicken broth, then the onion and seasoning. Cook slowly, stirring constantly, until the soup thickens a little. Add crabmeat, and serve at once.

For a dinner entrée, Mrs. Lindsay suggests a fish mousse with white wine sauce, and moulds of rice or spinach stuffed with creamed chicken, or mushrooms, or shrimp. If you're lucky enough to have a ham, you might use her reliable recipe for baking it.

Baked Ham

Soak the ham overnight, then put it in a boiler of cold water—enough water to cover the ham. Add a pint of apple vinegar and a pint of dark molasses. Bring to a boil, and simmer—half an hour to the pound. Remove the ham from the boiler and place it in a baking pan. When it is cool, remove the skin and trim the fat. Sprinkle with brown sugar and very dry bread crumbs, and stud the surface with cloves. Bake in a 350° F. oven for fifteen or twenty minutes.

Sweet Talk

For dessert, Mrs. Lindsay often serves strawberries that have been soaked in sugar, then mixed with chopped Jello flavoured with kirsch or any other fruit liqueur. With them—a sauce made of diluted cottage cheese, sugar, and milk, surprisingly like Devonshire cream. Or she may serve vanilla ice cream with hot brandied peaches; very small pancakes in stacks of three or four, with crushed Vermont maple sugar between the layers; or hot cottage pudding with a sauce of brandied kumquats and dates.

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TWO YOUNG TALENTS

(Continued from page 175)

allées et venues"—comings and goings.

These two words occur in her conversation so often that they have assumed human forms for the more irreverent of her lodgers. "*Allées*" is rather a tough character, built on Jean Gabin lines. He has a Marseilles accent and seldom lowers his voice, removes his beret, or shaves adequately. "*Venues*" on the other hand, is timid, verging on the feeble-minded, slight and fair. But, abominate *allées* and *venues* though she may, they are what the landlady gets from her two youngest lodgers.

Both offenders occupy rooms on the first floor. Climb the small dark staircase that curls up from the right of the passage and you find yourself facing a wooden door. Open it—and you are in a long, shallow room whose two big windows look onto the garden behind.

The two main pieces of furniture are a beautiful draughtsman's desk in front of the further window, and a large wooden table that fills the middle of the room. The table is strewn with drawings and paintings, and in the middle of it is an immense double sheet of blotting paper covered with precisely fantastic doodles that would entrance Dali. The rest of the room's adornments consist of a packed bookcase and a number of oddities—a coloured bas-relief of a castle, in a glass case; a hummingbird in blue china; a nineteenth-century lantern; a large and beautiful butterfly. All of which elegant disorder has been begotten by Denyse de Bravura, a twenty-seven-year-old painter who is achieving the extraordinary feat of earning her living by painting.

Denyse is a tall girl of unusual beauty. She has brilliantly blue eyes and short, pale gold hair that curls all over her head like that of prize-winning babies. Her character, like her appearance, contains an inhuman element. Blake might easily have mistaken her for one of his drawings made flesh.

Denyse was never aware of an irresistible vocation for painting—nor of a time when she did not paint. In 1940 she began the curious, half submerged existence common among the youth of France, living sometimes with her mother, sometimes with friends, in the Unoccupied Zone—continuing to work. She has never had lessons, and does not miss them. She rarely employs models, except in the case of flowers or animals—she is an enchanted and frequent visitor of zoological and botanical gardens.

Her first success was in book illustrating. In 1942 she illustrated a luxury edition of George Sand's "*Le Château de Pictord,*" and in 1943, Gogol's "*Le Portrait*"; also did a large number of drawings, engravings, and paintings, some of which were exhibited after the Liberation. At present she is preparing *(Continued on page 207)*

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TWO YOUNG TALENTS

(Continued from page 204)

illustrations for a French edition of Caldwell's "Tobacco Road" and "God's Little Acre," work she delights in because she has a passion for Caldwell. American writers in general, and Caldwell, Steinbeck, and Hemingway in particular, are immensely considered among young French people today; and Denyse's preoccupation with the visual aspects of the macabre naturally endears these writers to her. One of the most intelligent of her friends recently said of Denyse: "She is the most healthy and gay of animals—but her imagination is inhabited."

Beautiful colours, precise draughtsmanship, a fantastically moonlit imagination, a deliberate and controlled use of distortion—all contribute to her power to create a specifically personal universe. All that is needed in this beautiful young woman, who resembles an El Greco angel prettified by Jean Cocteau, is an opportunity to have her work seen by collectors of sufficient acumen to perceive that encouraging her could be a profitable financial investment.

In addition to her work on Caldwell, Denyse is preparing a set of paintings for a book of which the text is being written by the second of the lodgers so regrettably prone to cause "*allées*" and "*venues*." This is a young woman named Colette de Jouvenel.

Turn to the left outside Denyse's room, and at the end of the dim passage is a door leading into a room whose windows overlook the front garden with its rambler roses and Utrillo house beyond. This room is smaller than Denyse's, and its disorder evokes the Sorbonne rather than the atelier. It contains a great many books, a small bed with a counterpane of blue check, a couple of chairs, and in the middle of the room a table littered with papers.

On the wall between the windows is a tarnished mirror into whose ornate gilt frame are stuck a variety of cards—notices of exhibitions, a couple of caricatures by Jean Effel, a journalist's card of admission to the Pétain trial, a menu from a First Army mess, and an old photograph of a strikingly attractive dark-eyed woman in a Greek tunic and sandals—Madame Colette in the days when she was an actress. For Colette de Jouvenel is the only child of the great writer, and whatever she herself may or may not do, she is already famous in her mother's tales of the child, Bel-Gazou.

There are few things that excite young Colette's irascibility more than being introduced as Madame Colette's daughter. Not that she wishes to repudiate her mother; she adores her. But an immense reserve and an immoderate inferiority complex have committed her to the supposition that her mother is her only title to interest. This attitude has funereal consequences upon her writing—*(Continued on page 208)*

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TWO YOUNG TALENTS

(Continued from page 207)

since it combines with her laziness (the latter quality indubitably her own property, in no way inherited) to prevent her working steadily.

Colette is a sturdy girl with fine features, brown eyes, and dark gold hair which she wears long, screwing it into a bun in a fashion usually associated with charwomen, but which does nothing to diminish her anachronistic air of nobility.

She was born at the beginning of the last war and spent her first eight years at her father's home in Corrèze—a castle set in wooded hills, whose geography was later to prove a godsend to the Maquis. An English nurse was responsible for her growing up bilingual, and a habit of going either barefoot or in sabots was responsible for her surefooted hardness. From the children with whom she played and attended the village school she learned the dialect and unsentimental predilection for the country that cause her to turn into an authoritative peasant the moment she is home.

Colette went to school in England, later studied in Paris. She was made unhappy by the extreme shyness that still impedes her apparently placid progress through life. Having left school young, she embarked upon the process of dispersing her talents. She possessed too many to concentrate early upon one. In addition to writing, she draws and paints well, is a cook and a gardener of genius, speaks admirably in public, and has an irascible capacity for organization. First she learned shorthand and typing, then dressmaking; she worked as assistant to a film producer, and then as a cutter; she spent most of the money she had or earned in travelling.

Like Denyse, but more beneficially, she had her picturesque way of living interrupted by the war. The Armistice of 1940 found her furnishing "Curemonte"—a charming little house built among the remains of a castle in Corrèze whose turrets now harbour tool sheds. It was not long before the Vichy government tried to tempt her into one of the more distinguished forms of collaboration—by offering her the choice between a good job as a broadcaster, or the money to start a literary review. The latter offer must have caused her pain, since to have her own paper is one of her ambitions. But she refused with the courteous grimaces she can so easily assume—and proceeded with the domestic routine of turning her fairytale house into a hiding place for persons working against, and hiding from, the Germans.

She then made contact with the local Maquis—this was the district of France that later liberated itself—and during the last phases of the fighting she ran a hospital in the mountains, with only herself and one helper to cook and do the housework for the wounded for whom she lacked anæsthetics, bandages, and bedclothes. At one time her perilously hidden patients included ten German prisoners. Throughout the war she had said, "If only I could lay my hands on some Germans, what wouldn't I do to them"—but when she did lay hands upon them, she found *(Continued on page 209)*

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TWO YOUNG TALENTS

(Continued from page 208)

herself untenderly but scrupulously behaving in accordance with the Geneva Convention.

When the need for dangerous work was over, she set about organizing, with competent impatience, a health service in the nearest town, Brive. And then, unable to support any longer the separation from Paris, she returned to the capital and resumed work as a journalist.

As a writer, young Colette has great talent. Her writing is strikingly different from that of her mother, and the chief impediments to its proper functioning are her indolence—which will vanish when success diminishes her inferiority complex—and the sense of moral compulsion that obliges her to occupy herself with politics. Her short stories and poems are as robust in content as they are delicate in outline—but she has a tendency to leave them lying about in exercise books, and to adopt a professional attitude only after repeated nagging. As a journalist she is more successful—her uneasy preoccupation with politics driving her to match her intellectual with practical competence. In the latter field she displays a calm sarcasm, devoid of the adolescent petulance that so often masquerades as such, an unusual grasp of the processes of history, and imagination.

The war has affected Colette infinitely more than it has Denyse—and not only because she was in closer contact with its bloody aspects. But, like Denyse and most of the limited group of young French people who are, potentially, tomorrow's great names, what she needs most is encouragement in the form of opportunity.

Meanwhile Denyse, bare-legged and dressed in bright cottons, stands at her tall desk and hums to herself one of the queer little tunes that make her a Pied Piper for all the cats and birds in the garden; and Colette bends over her table, a pair of purely ornamental horn-rimmed spectacles sliding to the end of her nose, and writes and scratches out, muttering imprecations at supposed ineptitudes. And although they are in the heart of Paris, the atmosphere is very quiet. Not "completely silent" as unobservant visitors sometimes say—at its quietest one is aware of the small notes of birds, the wind among the branches of the trees, the distant thud of a door slamming or a voice upraised in shrillness, and the sounds of an amateur accordionist who lives in the Utrillo house and over whose garden wall come the notes of hurdy-gurdy French tunes and of such attempts at alien sophistication as "My Heart Belongs to Daddy."

There are, too, the deplorable "*allées et venues*" caused by Denyse and Colette—little messenger boys from newspaper offices, panting lest their copy be late; preoccupied characters with large cardboard folders hugged under their arms; hatless, bare-legged friends, whose bicycle tires are perpetually suffering punctures, to the rage of the little black dog and his owner. But, take it all in all, it is as quiet a setting as you could find in a contemporary European capital, for the sheltering of radiantly unquiet talent.

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PENNSYLVANIA IS MY PREFERENCE!

By Jean Freeman

PRIVATE predilection concerning food has doubtless given rise to as much argument as any topic on earth. After all, most people (remember the old Negro in the story?) may not know what's good, but quite definitely know what they like! So...though YOU are at liberty to disagree, here at any rate is my credo—

Give ME Louisiana for Southern cooking at its apex—California for palate-pleasing novelties—Virginia for exquisite game and pork—Maryland for the all-time high in sea-fare—but for simple, heart-warming food, food that sticks to the ribs and to memory, give ME Pennsylvania!

I like the lush, rolling country, the rich, red soil, the luxuriant gardens, the neat, substantial houses. I like the industry and affection reflected in the sleek, tended herds which roam the meadows. I even like the slow, stolid, reliable people—their fantastic hind-side-fore English, and their amusing prosy names. Above all, I like their frank interest and respect for the kitchen.

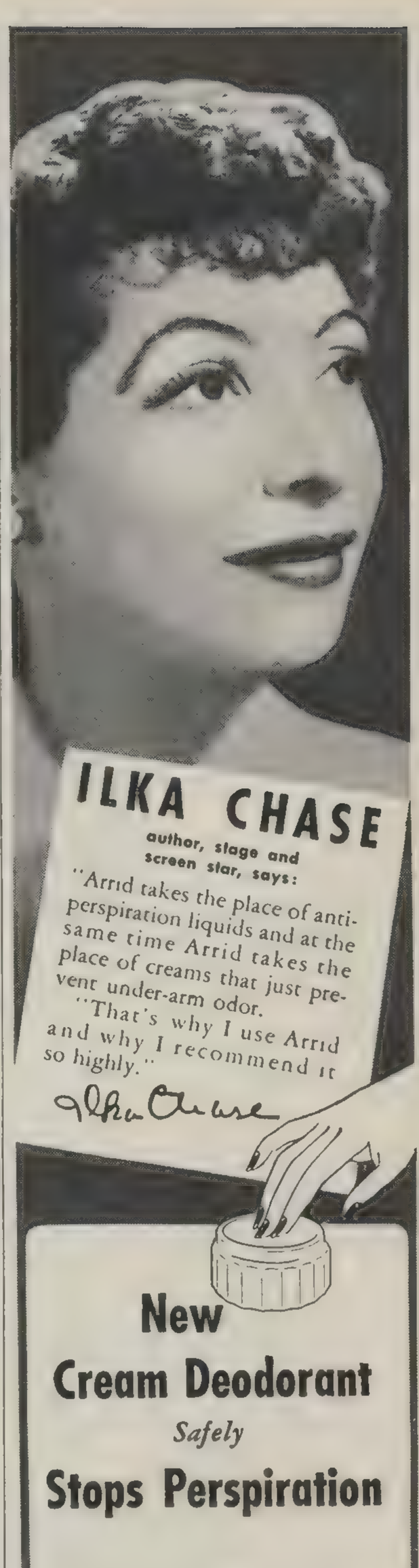
These people brought with them more than silver spoons, wooden chests, and funny language. They brought with them scores of wonderful old German recipes, which, augmented by the wealth of their new and fertile home, developed in time into a matchless regional cuisine.

If you are fortunate, you will partake of a genuine Pennsylvania Dutch "company" meal—for, independent of markets, black or white, since they are practically self-sustaining, these humble folk still live quite literally off the fat of their land and their labours!

A simple "company" dinner will consist in the autumn or early winter of such things as—Green Kern Soup or Snapper Soup. Hasenpfeffer, Sauerbraten, or Smoked Goose. Kartoffel Kloesse, Bavarian red cabbage, and Rosina Boi (raisin pie to you) or Schnitz Pie (made of home-dried apple slivers). There will certainly be at least three of the famous seven sweets and seven sours on the table (the whole assortment is usually reserved for feast days), among which, not improbably, yellow tomato in ginger, spiced Seckel pears, and crisp pickles redolent of dill are sure to appear.

After dinner, likely as not, neighbours drop in for a visit, and, before they are allowed to leave, beer or hard cider is served in tall pitchers, and a little "snack" of pickled eggs with red beets and a bowl of *Smierkase* (cottage-cheese), spiked with chopped green chives and caraway seed, are passed as refreshment. These are eaten with slices of home-baked sour rye bread or Reading pretzels, and, though you had thought never to eat again, you do—with gusto.

Next morning (having slept the sleep of the just in the huge brass bed) you descend to the kitchen just in time to partake of family breakfast. To you the hour is barbarically early, especially early to face the groaning morning board; but your hosts and their offspring have been up and around for *(Continued on page 211)*



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PENNSYLVANIA IS MY PREFERENCE!

(Continued from page 210)

hours it seems. have finished their first chores and are impatiently ravenous.

Home-canned plums, fried home-cured bacon, poached eggs with creamed corn on oatmeal scrapple, and coffee, is a fairly typical autumn breakfast, but any number of other hearty foods are apt to substitute. Home-made sausage scrapple and buckwheat cakes served with dark molasses syrup, for instance, or eggs with Lebanon bologna, coffee cake and rhubarb jam, or cold Schnitz Pie, are all great favourites. Cheese is liable to appear if the weather is snappy, so, too, is hot potato salad, sprinkled with bacon crumbs.

Unlike Southern folk, who are a bit vague concerning the precise ingredients of their gastronomical masterpieces, your hostess has a line-ruled copy-book filled to brimming with her specialties, just as her Grandmother had before her. This she turns over to you with great good-will, and a number of colourful verbal foot-notes. And though you are half the night deciphering her strange, intricate handwriting, Sunday morning finds you the proud possessor of some extremely savoury formulas.

Green Kern Soup

Green Kern Soup is made from almost any unripe grain, usually wheat, sometimes rye or barley.

The cereal is soaked overnight in cold water, thereafter drained, moistened with fresh salted water to cover, and simmered in a big pot for from eight to ten hours, or until tender. Sliced onions, garlic cloves, diced carrots, and bruised peppercorns are added after two hours have elapsed, and two quarts (approximately) of veal or chicken stock are added at intervals, in order to keep the whole thing moist, since water evaporates so quickly. Served unstrained and dished from a big tureen into deep plates, it should be heavy in order to be "right." Golden croutons of fried bread contribute lustre.

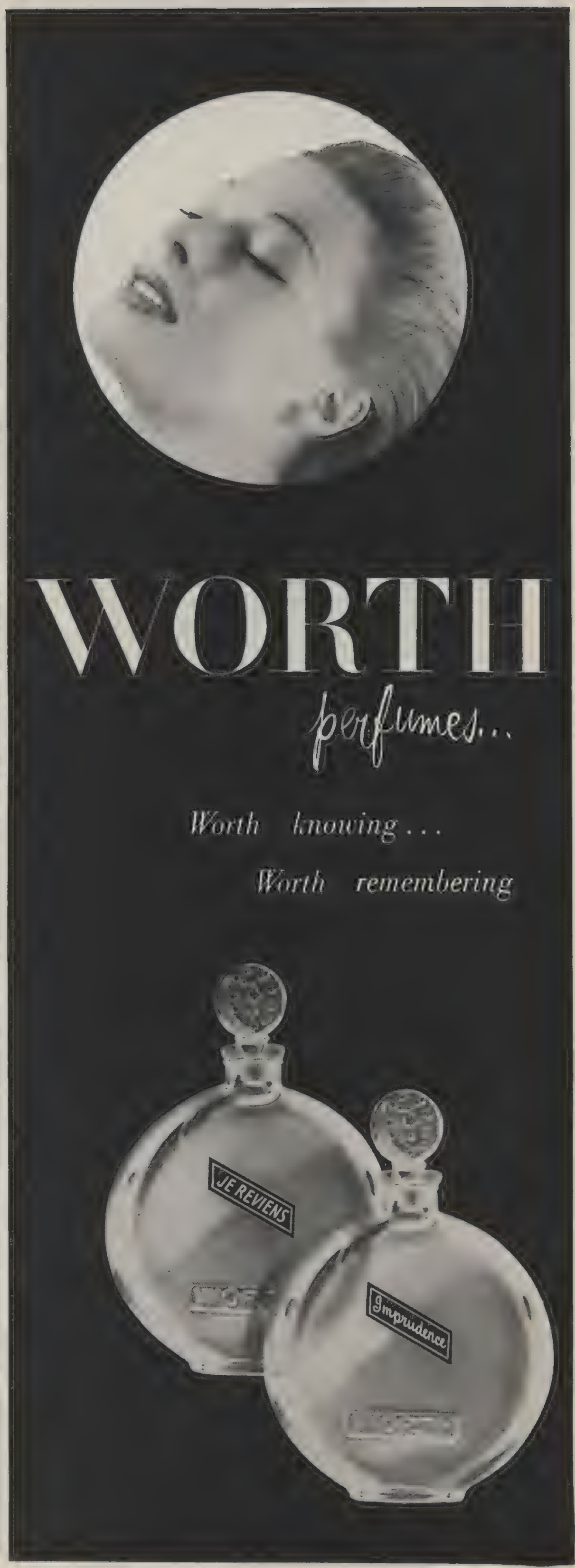
Snapper Soup
(for 12 people)

3½ pounds of veal knuckle
1 cupful of chicken fat, or other shortening
3 onions, chopped fine
2 stalks celery, chopped
2 carrots, diced
¼ teaspoonful of thyme
½ teaspoonful of marjoram
3 whole cloves
1 bay-leaf
1 cupful of flour
3 or 4 quarts of beef broth
2 cupfuls of strained tomato
Meat from 1 snapper turtle, cut in pieces
Dash of Tabasco Sauce
3 slices of lemon
3 chopped hard-cooked eggs
2 cupfuls of sherry wine
Salt and pepper to taste

Have the veal knuckles broken into pieces. Place in a Dutch oven, together with the chicken fat, the vegetables, excepting the tomatoes, and the spices (including some salt and pepper), and bake in a hot oven (400° F.) until brown. Remove from the oven and add flour, mixing this well with the pan juices. Cook for fifteen minutes longer. Pour the browned mixture into a large soup kettle, add the broth and the tomatoes, and simmer for three and one-half hours over a low flame. Combine the snapper meat with one cupful of sherry, salt, Tabasco Sauce, and lemon, and simmer for ten minutes.

Now strain the soup and combine it in turn with the snapper meat. Add the egg and the remaining sherry. Blend. Don't boil, but heat thoroughly—serve at once.

This soup, Mom explained to me proudly, is in part responsible for the brawn and *(Continued on page 212)*



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PENNSYLVANIA IS MY PREFERENCE!

(Continued from page 211)

the babies indigenous to the County. I wouldn't be surprised!

Sauerbraten
(for 8 people)

Sauerbraten or sour potroast must never, as a fact, be really SOUR. But the meat must be tender as butter, and the sauce must have a decided tang. Almost any cut of beef may be used successfully (though actual brisket is, of course, most desirable), and if you are after the real McCoy, you had best plan on it well in advance. Sauerbraten is no last-minute job.

5 pounds of beef (chuck, rump, round, or brisket)
Salt and pepper
1 pint of wine vinegar
4 bay-leaves
12 bruised peppercorns
5 cloves
1 bunch of carrots, cut into strips
12 onions, sliced in rounds
1 tablespoonful sugar
12 gingersnaps

Wipe the meat with a damp cloth and rub thoroughly with a mixture of salt and ground pepper. Place in a large earthenware dish or an enamel pot. Add the vinegar and enough water to cover. Add the bay-leaves, peppercorns, and a half of the onions and allow to stand tightly covered for at least forty-eight hours.

Now drain the meat, reserve the liquor, and place the meat in a Dutch oven. Brown well on all sides. Add the carrots, the rest of the onions, and one cupful of the spiced vinegar. Cover tightly and cook over very low heat for about three hours, or until the meat is tender, adding more of the spiced vinegar from time to time. When the meat is done add the sugar and the crumbled gingersnaps to the pan liquid and cook for ten minutes more. Remove the meat to a preheated platter. Strain the gravy into a sauceboat (no flour needed, the gingersnaps provide the thickening) and serve with an accompaniment of potato pancakes. Please invite ME!

Bavarian Red Cabbage
(for 6 people)

2 tablespoonfuls of drippings
4 cupfuls of shredded red cabbage
Salt and pepper
3 whole cloves
2 sour apples
½ cupful of boiling water
2 tablespoonfuls of flour
⅛ teaspoonful of cinnamon
4 tablespoonfuls of brown sugar
2 tablespoonfuls of wine vinegar

Heat the bacon fat in an iron skillet, add the shredded cabbage, salt, pepper, cloves, and peeled and quartered apples. Pour the boiling water over this, just to cover, and cook slowly, until the cabbage is tender, but not limp. Combine the flour, cinnamon, and brown sugar and the vinegar. Add to the cabbage. Cook ten minutes longer. Serve at once.

Hasenpfeffer

In Pennsylvania, rabbits are raised for the market, like chickens. They are available in many Metropolitan shops, but, for some curious reason, most urbanites refuse to evince interest in their culinary possibilities. This is an absurd prejudice which I trust our present meat shortage will help dispel, for, as every true gourmet can testify, the rabbit when prepared with talent becomes a kingly dish. Lancaster County likes its rabbits served with sour cream. Here's how:

1 cleaned and dressed rabbit
Vinegar and water
2 large onions, sliced

(Continued on page 213)

PENNSYLVANIA IS MY PREFERENCE!

(Continued from page 212)

Salt and freshly-ground pepper
Cloves
Bay-leaves
Butter or drippings
1 cupful of thick sour cream

Cut the rabbit into convenient serving portions, place in a crock, and cover with equal parts of wine vinegar and water. Add the onion rings, salt and pepper to taste, the cloves and the bay-leaves. Seal the crock and allow the meat to soak in this solution for two days.

Now remove the meat from the brine and brown it well in hot butter or drippings, turning it often. Add gradually some of the liquid in which the meat was pickled. Simmer slowly over a low flame until tender, about three-quarters of an hour. Just before serving, stir the sour cream into the pan gravy. Check for seasoning and serve at once on a large, preheated platter. Potato dumplings are the perfect escort.

Rosina Boi
(for one 9-inch pie)

Because people travelled long distances in the old days to attend funerals, a hearty meal was generally served before they started upon their homeward trek. Since raisins were always available, no matter what the season, *Rosina Boi*, or raisin pie, was served so often upon such occasions, that it also came to be called "Funeral Pie." But don't let the mournful name affect your appetite, please.

1 cupful of seeded raisins
2 cupfuls of water
1½ cupfuls of sugar
4 tablespoonfuls of flour
¼ teaspoonful of salt
3 tablespoonfuls of lemon-juice
2 tablespoonfuls of grated lemon rind
1 egg, well beaten
Plain pastry to line the pie tin

Wash the raisins and soak in cold water for three hours. Drain. Combine two cupfuls of water, raisins, sugar, and flour, which have been mixed together, salt, lemon-juice and rind, and the egg. Blend well and cook over boiling water for fifteen minutes, stirring at intervals. Cool, pour into pie pan lined with pastry. Cover with narrow strips of dough crisscrossed. Bake in a hot oven (450° F.) for ten minutes. Reduce the heat to moderate and bake for thirty minutes longer. Cool.

Pickled Eggs and Red Beets

New notions for a cold buffet are always acceptable, especially when they entail no sacrifice of ration points. Pickled eggs with red beets (presented in a large translucent bowl) are as attractive to behold as they are delicious to taste. A nice change from the unremitting salad, they team well with either cold meats or fish, and, like so many other foods of farmhouse origin, they shine in a sophisticated setting.

1 pint of young beets
¼ cupful of brown sugar
½ cupful of vinegar
½ cupful of cold water
½ teaspoonful of salt
Small piece of cinnamon stick
3 or 4 cloves
6 hard-cooked eggs

Cook the beets until tender. Drain and peel carefully. Combine the remaining ingredients except the eggs. Pour this over the beets and cook gently for ten minutes. Allow to stand in a cool place for forty-eight hours. Remove the beets from the liquid and reserve. Add the eggs to the brine and let them pickle for two days. Before serving, chill them slightly and add the beets cut in thin rounds.

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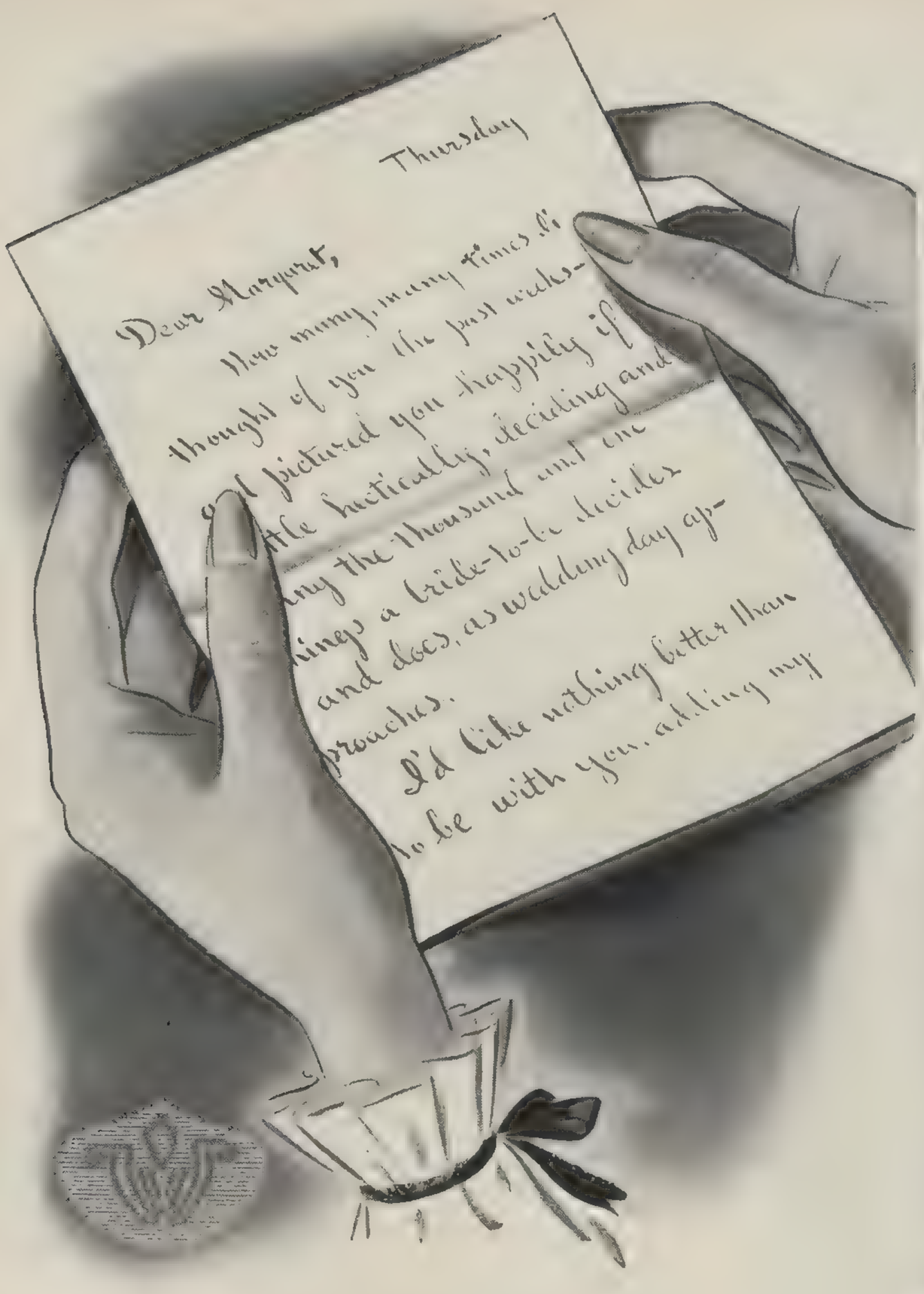
VOGUE SPOTLIGHT

(Continued from page 155)

rather sickening action—the kind that makes people suddenly feel "what if it were happening to me," especially when Gordon Heath, as the officer lying helpless, gets the butt of a gun on his head. Heath, incidentally, plays with extraordinary dignity and warmth, solid and controlled against the lovely lyricism of Barbara Bel Geddes. She plays the younger daughter of the withering Senator, whose aged veins get life again when prejudice courses through them like bourbon, uncut and fiery.

"YOU TOUCHED ME" is an uneven charmer. With Donald Windham, Tennessee Williams wrote this romantic comedy of escape, basing it on a short story by D. H. Lawrence whose major contribution was the idea that English women dominate and emasculate their men. Perhaps the reason Williams liked the idea so much is that escape is his dish of tea. In fact, "You Touched Me" is remarkably like his great success, "The Glass Menagerie," in which a mother nags and stifles her son until he runs away, holds in a kind of emotional bondage her crippled, fragile daughter, who has a moment for escape through a Gentleman Caller. In "You Touched Me," there is an English spinster nagging and dominating her ex-sea-captain brother, one of the most enchanting drunkards ever; her niece, a remote young girl, and the captain's adopted son who has the same effect on the play as the "Menagerie's" Gentleman Caller. The new play is lighter and gayer, and played in an English living room. (Three plays opened, one after another, all in chintzy living rooms. Doesn't anything happen in kitchens and small entrance-halls, and the lobby of the Paramount?)

Lacking the noble playing of Laurette Taylor, the mood of nostalgia and poetry of "The Glass Menagerie," this play relies on Edmund Gwenn as the Captain, a full-bodied, squat little man, with a red beard and a drunken grin. He plays the part like a magnificent gale. Opposing him is Catharine Willard, who plays with a meanness that is curved and slithy, particularly in her scenes with the returned soldier, played by Montgomery Clift. He sounds like Alfred Lunt, and that's not enough. Floating around among these three is an amorphous character, the Captain's young daughter, the pawn of her aunt, the love of the soldier. The play is a showcase for the talents of Williams, who writes in a lumpy, unedited way; great wads of good comedy, long strong speeches, superb monologues that are classic revelations of character. His best creations are older women, frustrated, bitter, yearning, fundamentally stupid, and cruel. His worst are young girls, delicate, frightened, helpless, re- *(Continued on page 215)*



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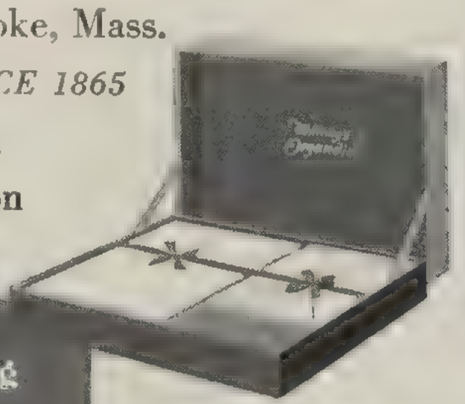

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VOGUE SPOTLIGHT

(Continued from page 214)

mote, and boring to a fearful degree. Equally shown up are long passages of fuzzy symbolism, trailing poetry, shredded at the edges.

Williams himself is rather like the strong characters he writes about. Thirty-one, short, rather squarish, he looks as though he were dressed to play a Midwest intellectual. He talks casually, understating, factual about such exciting matters as the spectacular success of his "The Glass Menagerie" and the spectacular flop of his previous play, "Battle of Angels." His partner in this play is Donald Windham, who is gentle and nice as a white linen handkerchief. Twenty-five, the editor of "Dance Index," Windham wrote the first version of the play, showed it to Williams who rather took over from there, redoing it five times. As it plays, it is really the work of Williams, a man of enormous energy who can't remodel, finding it easier to write whole plays over again. It was in one of these rewritings that he created the old Captain's gusty account of an adventure with a female porpoise, a monologue of enormous delight until Williams grew too graphic, let it run too long.

The theatre has had a slow start this year.

VOGUE'S JUNIOR FASHIONS

The clothes shown on pages 168 and 169 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

WHITE DRESS WITH PINK SASH SHOWN ON PAGE 168

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Pittsburgh, Penn. . . . Joseph Horne Co.
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Seattle, Wash. . . Frederick & Nelson, Inc.

BLACK DRESS SHOWN ON PAGE 169

Atlanta, Ga. . . . . J. P. Allen & Co.
Boston, Mass. . . . . Jays
Chicago, Ill. . . . Chas. A. Stevens & Bros.
Dallas, Texas . . . . Neiman-Marcus Co.
Detroit, Mich. . . . . B. Siegel Co.
Indianapolis, Ind. . L. S. Ayres & Co., Inc.
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For every little girl
on your Christmas list...

Cosmetics for the
budding glamour girl

Is she between the ages of seven to fourteen? She'll swoon with excitement over these toiletries—especially created for her. Cologne, hand-lotion, shampoo, bubble bath, bath-mitt, soap, deodorant, lip-pomade.

a Parfait Creation

Individually priced, $1.00
Gift Sets, priced, $1.00-5.00

never a dull moment

Patent leather brightly beaming strikes a festive footnote in these sparkling beauties by Florsheim, party-minded versions of the most walked-about shoes in America.

Most Styles $10.95 to $12.95

THE FLORSHEIM SHOE COMPANY · CHICAGO

Makers of Fine Shoes for Men and Women

HERE'S HOW TO REDUCE

(Continued from page 186)

WEDNESDAY

Breakfast

Grapefruit Juice (unsweetened), ½ cup
Egg, soft-cooked or poached, 1 medium
Melba Toast—1 slice
Coffee or Tea—no sugar, with Skim Milk—½ cup

Lunch

Clear Consommé—1 cup
Crisp Salad Bowl, with
Cottage Cheese Balls:
Shredded Lettuce—1 large serving
Chopped Celery—½ cup
Cottage Cheese—⅓ cup
Red Radishes—5 buttons
Lemon Juice or
Reducing dressing—1 tablespoonful
Graham Crackers—2 medium
Red Apple—1 small
Coffee or Tea—no sugar, with Skim Milk—½ cup
After Lunch: Cod Liver Oil—1 teaspoonful

Dinner

Tomato Juice—½ cup
Lamb Chops, broiled—2 lean ribs
Asparagus Tips—12 tips
Panned Mushrooms—1 large serving
Parslied Potato—1 small
Grapefruit—½ medium, or
Fresh Peach—1 medium
Coffee or Tea—no sugar, with Skim Milk—½ cup**

THURSDAY

Breakfast

Grapefruit—½ medium
Bran, prepared—½ cup
Coffee or Tea—no sugar, with Skim Milk—½ cup*

Lunch

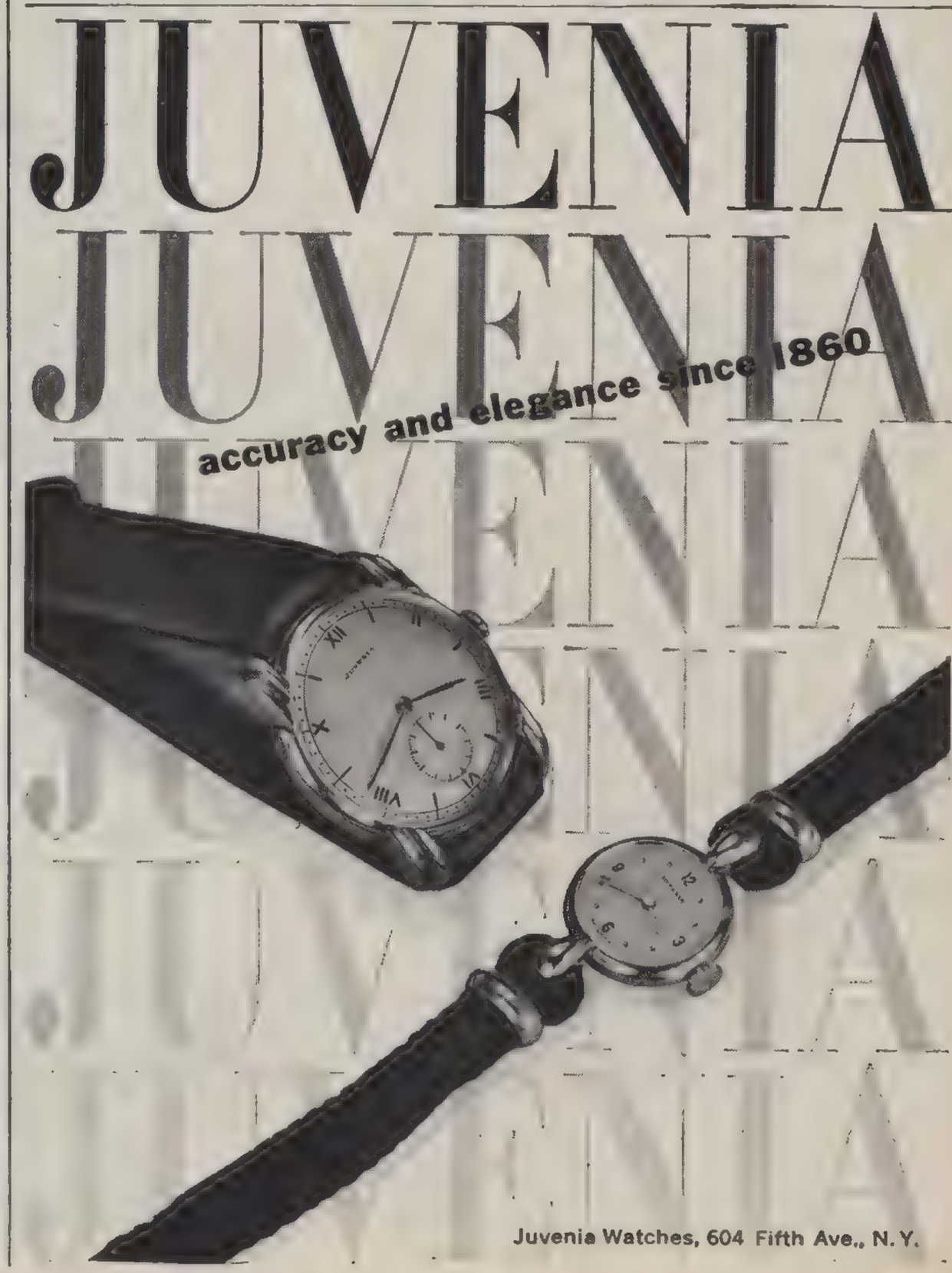
Clear Consommé—1 cup, with
Graham Crackers—2 medium
Roast Leg of Veal, lean, 1 medium slice
Steamed Carrots and Peas—¾ cup
Grapes—12-15 grapes or
Apricots—2 medium
Coffee or Tea—no sugar, with Skim Milk—½ cup
After Lunch: Cod Liver Oil, 1 teaspoonful

Dinner

Tomato Juice—½ cup
Boiled Tongue—4 average slices
Steamed Cabbage—1 large serving
Boiled Potato—1 small
Escarole Lettuce—1 large serving, with

*Use part of milk on cereal
**If preferred, drink warm before retiring

(Continued on page 217)



HERE'S HOW TO REDUCE

(Continued from page 216)

Lemon Juice or
Reducing dressing—1 tablespoonful
Peaches, fresh—2 medium or
Canned Peaches—
2 large halves + 3 tablespoonfuls juice
Coffee or Tea—no sugar, with
Skim Milk—1 cup**

FRIDAY

Breakfast

Orange Juice—½ cup or
Fresh Sliced Peach—1 medium
Shredded Wheat—1 large biscuit
Coffee or Tea—no sugar, with
Skim Milk—½ cup*

Lunch

Egg-Tomato Salad
on Shredded Lettuce:
Shredded Lettuce—1 large serving
Hard-cooked Eggs—4 halves
Sliced Tomato—1 medium
Cucumber Slices—12-14 slices
Lemon Juice or
Reducing dressing—1 tablespoonful
Crisp Melba Toast—2 slices with
Cottage Cheese—1 tablespoonful
Coffee or Tea—no sugar, with
Skim Milk—½ cup
After Lunch: Cod Liver Oil—
1 teaspoonful

Dinner

Clear Consommé—1 cup
Halibut Steak, broiled or boiled—
1 average serving
Baked Potato—1 small
Brussels Sprouts—12 sprouts
Relish: Celery Stalks—2 small, and
Green Olives—3 medium
Coffee or Tea—no sugar, with
Skim Milk—1 cup**

SATURDAY

Breakfast

Sliced Orange—1 medium
Puffed Rice—½ cup
Coffee or Tea—no sugar, with
Skim Milk—½ cup*

Lunch

Pineapple Juice—½ cup
Stewed Kidneys—½ cup, cubed, or
Broiled Hamburger,
1 medium steak
Scalloped Tomatoes—½ cup
Steamed Spinach—½ cup
Crisp Lettuce Bowl:
Shredded Lettuce—1 large serving
Green Pepper Rings,
¼ medium pepper
Lemon Juice or
Reducing dressing,
1 tablespoonful
Fresh Pear—1 medium

*Use part of milk on cereal
**If preferred, drink warm before retiring

(Continued on page 218)

the very *Shape* of distinction

Long and low and so wonderfully roomy . . . Handbag of gleaming Alligator, leather-lined, its fine quality and finish just what you would expect of any bag by Holzer!

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Reja Inc., 377 Fifth Avenue
New York 16, N. Y.

HERE'S HOW TO REDUCE

(Continued from page 217)

Dinner

Clear Consommé—1 cup
Roast Leg of Lamb, lean—
1 average serving, or
Broiled Lobster—1 large serving
Boiled Potato—1 small
Steamed String Beans—¾ cup
Watercress and Tomato Salad:
Watercress—1 large serving
Sliced Tomatoes—1 medium
Chopped Parsley
Fresh Plums—4 medium, or
Canned Plums—
3 large plums+1½ tablespoonfuls juice
Coffee or Tea—no sugar, with
Skim Milk—1 cup*

SUNDAY

Breakfast

Fresh or Baked Grapefruit—½ medium
Egg, soft-cooked or poached—1 medium
Crisp Broiled Bacon—
1 thin strip, well-drained
Melba Toast—1 slice
Coffee or Tea—no sugar, with
Skim Milk—½ cup

Dinner

Tomato Juice—½ cup
Broiled Chicken—½ medium broiler,
or Turkey (lean only)—
1 average slice, or
Roast Beef (lean only)—
1 average slice, or
Beef Steak—1 average slice
Steamed Broccoli—½ cup
Boiled Potato—½ medium
Relish: Celery Stalks—2 stalks
Green Olives—3 medium
Green Salad Bowl:
Escarole Lettuce—1 large serving
Lemon Juice or
Reducing dressing—1 tablespoonful
Sliced Orange—1 small
Coffee or Tea—no sugar, with
Skim Milk—½ cup
After Dinner: Cod Liver Oil—
1 teaspoonful

Supper

Clear Consommé—1 cup
Cold Boiled Ham—1 average slice
Cole Slaw (made with lemon juice),
½ cup
Melba Toast—2 slices
Fresh Pineapple—2 slices, ¾" thick, or
Canned Pineapple (unsweetened)—
2 slices+
2 tablespoonfuls juice
Coffee or Tea—no sugar, with
Skim Milk—1 cup*

**If preferred, drink warm before retiring

HOW TO STAY SLIM

(Continued from page 186)

WEDNESDAY

Breakfast

Sliced Orange—1 medium
Shredded Wheat—1 large biscuit
White Toast—1 slice
Butter—1 average square
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup*

Lunch

Vegetable Soup—1 cup
Crisp Salad Bowl with
Cottage Cheese Balls:
Shredded Lettuce—1 large serving
Chopped Celery—½ cup
Cottage Cheese—⅓ cup
Red Radishes—5 buttons
Mayonnaise—1 tablespoonful
Graham Crackers—2 medium
Apple Pie—1 average serving
Coffee or Tea with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup

Dinner

Tomato Juice—½ cup
Lamb Chops, broiled—2 lean ribs
Asparagus Tips—12 tips
Panned Mushrooms—1 large serving
Boiled Potato—1 medium
Whole Wheat Bread—1 slice
Butter—1 average square
Fresh Fruit Cup—½ cup
Fig Bar—1 bar
Coffee or Tea with
1 teaspoonful sugar, and
Vitamin-D Milk—1 cup**

THURSDAY

Breakfast

Grapefruit Juice (unsweetened), ½ cup
Puffed Rice—1 cup with
Stewed Apricots—5 halves
Egg, soft-cooked or poached, 1 medium
Whole Wheat Toast—1 slice
Butter—1 average square
Coffee or Tea with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup*

Lunch

Vegetable Soup—1 cup, with
Graham Crackers—2 medium
Roast Leg of Veal, lean—1 medium slice
Steamed Carrots and Peas—¾ cup
Steamed Brown Rice—5 tablespoonfuls

*Use part of milk on cereal
**If preferred, drink warm before retiring

(Continued on page 220)

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Jacket and downhill ski pants, sold separately.
Have either piece . . . mix and match them with the sports things you have.

DETACHABLE LINED JACKET
of slick finished Glider Cloth, a *Pondel* fabric, wind and water resistant. Lamb lining comes out. Shirred back, two way pockets. Red, aspen blue, natural.
Sizes 12 to 20. About $18.50.

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Fine rugged serge—clean, professional lines. Cravenette Processed for wind and water resistance. Navy only.
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B. W. HARRIS MFG. CO., PARK SQUARE • ST. PAUL, MINNESOTA

HOW TO STAY SLIM

(Continued from page 219)

Mixed Greens—1 large serving with
French dressing—½ tablespoonful
Grapes—12-15 grapes, or
Fresh Pear—1 medium
Gingersnaps—2 snaps, or
Sugar Cooky—1 medium
Coffee or Tea with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup

Dinner

Tomato Juice—½ cup with
Soda Crackers—2 medium
Broiled Tongue—4 average slices
Steamed Cabbage—1 large serving
Mashed Potatoes—½ cup
Escarole Lettuce—1 large serving with
French dressing—½ tablespoonful
Peaches, fresh—2 medium, or
Canned Peaches—2 large halves+
3 tablespoonfuls juice
Macaroon—1 medium
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—1 cup**

FRIDAY

Breakfast

Cantaloupe—½ medium, or
Grapefruit Juice (unsweetened),
½ cup
Bran, prepared—½ cup
Egg, soft-cooked or poached—
1 medium
Whole Wheat Toast—1 slice
Butter—1 average square
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup*

Lunch

Cream of Celery Soup—1 cup
Egg-Tomato Salad
on Shredded Lettuce:
Shredded Lettuce—1 large serving
Hard-cooked Eggs—4 halves
Sliced Tomato—1 medium
Cucumber Slices—7 slices
Mayonnaise—½ tablespoonful
French Roll—1 roll
Cottage Cheese—1 tablespoonful
Sliced Orange—1 medium
Coffee or Tea with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup

Dinner

Clear Consommé—1 cup with
Graham Cracker—1 medium
Halibut Steak, broiled or boiled—
1 average serving
Baked Potato—1 medium
Brussels Sprouts—12 sprouts
Steamed Beets—2 medium=½ cup
Relish: Celery Stalks—2 medium and
Green Olives—3 medium
Pineapple Slice, fresh or canned—
1 slice
Pound Cake—1 average serving
Coffee or Tea, with

*Use part of milk on cereal
**If preferred, drink warm before retiring

(Continued on page 221)

IT'S SMART

To Keep Your Feet Warm, Too!

Fashion says FOOTLETS now! The same sensible FOOTLETS which made the bare-legged season so comfortable will (in new Fall and Winter fabrics) help *keep your feet warm and dry, and protect your stockings* during cold weather.

J. W. Landenberger & Co.
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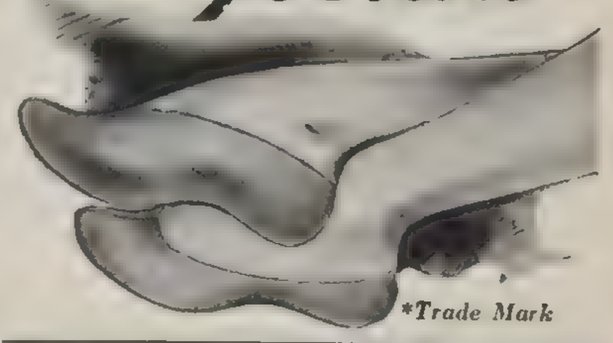
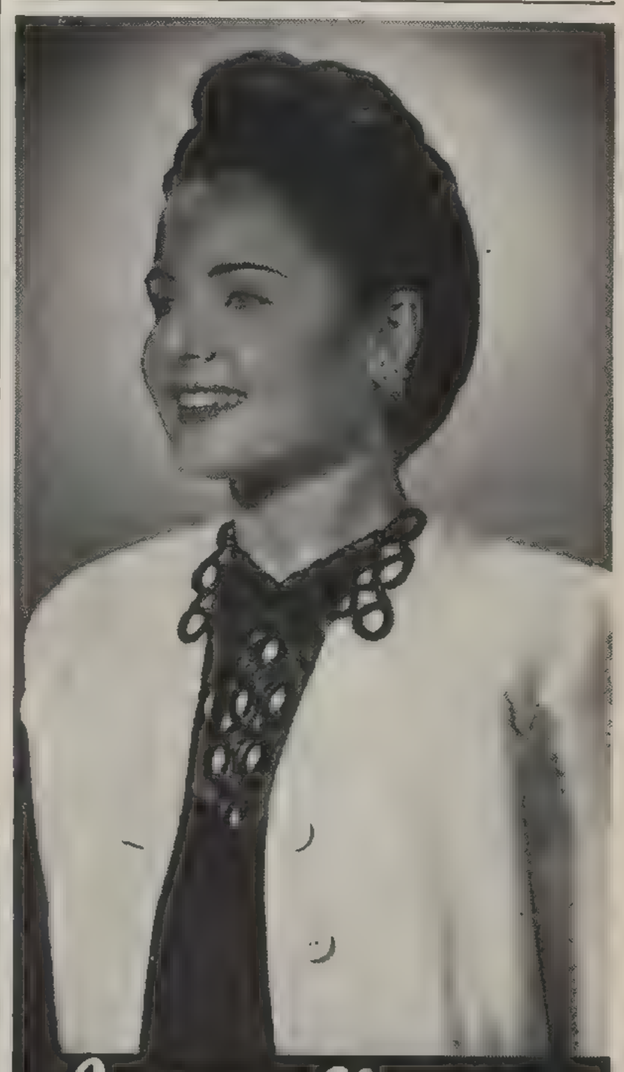
also makers of
RANDOLPH KNIT Anklets

Ask for genuine Footlets *



*Trade Mark



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My "orphan" sheets to mate
But here's the awful joker...
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Have matching sheets and envelopes when you need them — buy

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OPEN STOCK LETTER PAPERS

At fine stationery departments everywhere

HOW TO STAY SLIM

(Continued from page 220)

1 teaspoonful sugar, and
Vitamin-D Milk—1 cup**

SATURDAY

Breakfast

Grapefruit Juice (unsweetened), ½ cup
Flaked Wheat—¾ cup cooked with
Honey—1 teaspoonful
Whole Wheat Bread—1 slice
Butter—1 average square
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup*

Lunch

Pineapple Juice—½ cup
Stewed Kidneys—½ cup, cubed, or
Broiled Hamburger—1 medium steak
Scalloped Tomatoes—½ cup
Steamed Spinach—½ cup
Cabbage-Apple Salad—1 large serving
Fresh Pears—2 medium
Angel Cake—1 average serving
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup

Dinner

Vegetable Soup—1 cup with
Graham Cracker—1 medium
Roast Leg of Lamb, lean—
1 average serving, or
Broiled or Boiled Lobster—
1 large serving
Boiled Potato—1 medium
Steamed String Beans—
6 tablespoonfuls
Steamed Carrots—6 tablespoonfuls
Watercress and Tomato Salad:
Watercress—1 large serving
Sliced Tomato—1 medium
Mayonnaise—½ tablespoonful
Fresh Plums—4 medium, or
Canned Plums—3 large plums+
1½ tablespoonfuls juice
Gingersnaps—1 snap
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—1 cup**

SUNDAY

Breakfast

Fresh or Baked Grapefruit, ½ medium
Griddle Cake—1 medium with
Maple Syrup—1 tablespoonful
Egg, soft-cooked or poached, 1 medium
Crisp Broiled Bacon—
1 thin strip, well-drained
Whole Wheat Toast—1 slice
Butter—1 average square
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup

Dinner

Clear Tomato Soup—1 cup
Broiled Chicken—
½ medium broiler, or
Turkey (lean only), 1 average slice, or
Roast Beef (lean only)—
1 average slice, or
Beef Steak—1 average slice

*Use part of milk on cereal
**If preferred, drink warm before retiring

(Continued on page 222)

TIFFANY & Co.

FIFTH AVENUE & 57TH STREET
NEW YORK 22, N.Y.

14 KT. GOLD CIGARETTE CASE WITH RUBY, SAPPHIRE AND DIAMOND ORNAMENT	$ 745.
DIAMOND RING	2850.
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14 KT. GOLD LINK BRACELET	150.
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HOW TO STAY SLIM

(Continued from page 221)

Steamed Broccoli—½ cup
Boiled Potato—1 medium
Relish: Celery Stalks—2 stalks
Green Olives—3 medium
Green Salad Bowl:
Escarole Lettuce—1 large serving
French dressing—½ tablespoonful
French Vanilla Ice Cream—¼ cup
Peanut Cooky—1 cooky
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—½ cup

Supper

Vegetable Soup—1 cup, with
Graham Crackers—2 medium
Cold Ham or Lean Cuts—
1 average serving
Cole Slaw with French dressing, ½ cup
White Toast—1 slice
Butter—1 average square
Fresh Pineapple, 2 slices, ¾" thick, or
Canned Pineapple (unsweetened)—
2 slices+
2 tablespoonfuls juice
Coffee or Tea, with
1 teaspoonful sugar, and
Vitamin-D Milk—1 cup**

These diets, compiled by food consultant Ann Williams-Heller, are scientifically based on the findings of the Committee on Foods and Nutrition of the National Research Council, and contain the recommended daily nutritional allowances required by the normally active woman to keep healthy.

In these diets you'll find an ample quantity of food, but it is the kind of food that supplies a minimum of energy so that your own over-fat reserve will be burned as energy-fuel....

You can rearrange the menu within the day, but you can't skip a single item except coffee or tea.

Some health-making habits that you should adopt on general principles, that are absolutely necessary if you follow the reducing diet: 8 hours sleep for *sure;* good and regular elimination; moderate exercise; no sugar or seasonings, use herbs instead; no salt if your weight-reduction is too slow; drink plenty of water but only between meals; don't lose more than 3 pounds a week, and *don't* make a mystery of your reducing. You don't need to wait until the end of your regimen—weigh yourself every second day at the same time with the same amount of clothing.

REDUCING DRESSING: Mix ½ cupful buttermilk and ¼ teaspoonful each of dry mustard and salt. Season to taste with red or black pepper and lemon juice or vinegar, if desired. Chill well before using.

HOW TO SKIM MILK: Use glass bottle milk, not homogenized milk. Allow to stand in a cold place, preferably in the ice box, until cream settles on top. Remove cream layer. Chill again and if another layer of cream forms, remove.

**If preferred, drink warm before retiring

Wool for Harris Tweed is washed and spread to dry.

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The authorized label is sewed in every garment made of genuine Harris Tweed — and the "Harris Tweed" trade mark is stamped every three yards on the reverse side of the cloth.

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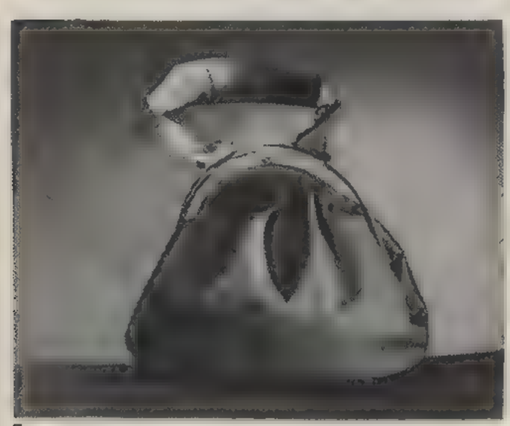
Look for the trade mark on the cloth.
Look for the label on the garment.

THE SOFT TOWN BAG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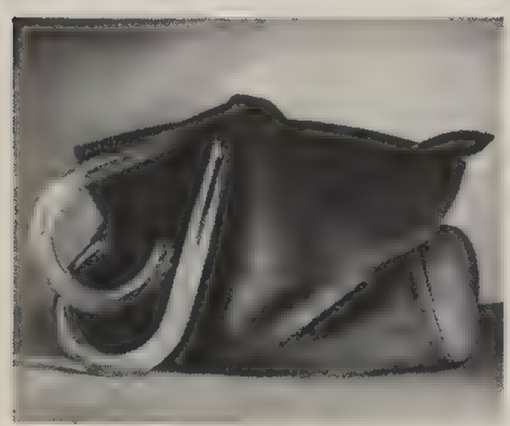
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ALL: PLUS TAX

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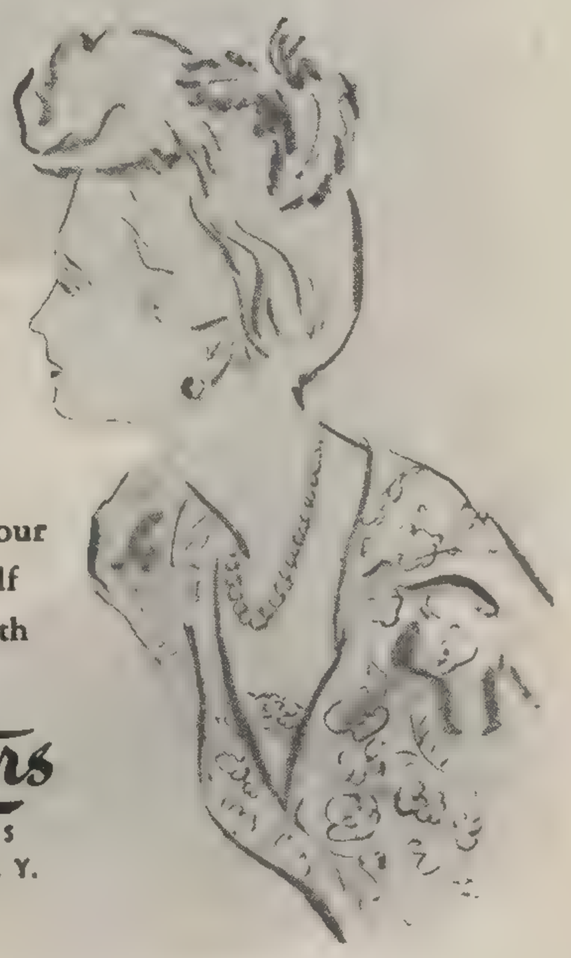

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HAIR PREPARATIONS
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Dry Shampoo $1.00

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To make a candy as smooth, as rich, as downright delicious as Allen's Toffee is truly an art—and, with Allen's, a tradition. Allen's Toffee is a superb confection, of unsurpassed quality and purity, that pleases everyone with its delightful assorted flavors. At better stores, confectioners and candy counters.

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PERFUME No. 9 and EAU de FLEURS (Cologne)

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$9.00 to 1.25

EAU DE FLEURS (Cologne)
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● Luscious, traditional fruit cake . . . gloriously rich in fruits and nuts . . . exquisitely blended with aged brandies and wines . . . expertly baked in the heart of Ohio's finest fruit and wine lands.

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Brandied Fruit Cake

LARGEST INDIVIDUAL MAKER OF FRUIT CAKES IN THE UNITED STATES

As Smooth as a Waltz

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THE BEER THAT MADE MILWAUKEE FAMOUS

ELSA SCHIAPARELLI

(Continued from page 166)

She found her workroom framework intact, with René, her famous tailor, there, and all of her *premières.* The key people were in position, but many of the little workers, the girls who did the actual sewing, were missing. Out of twelve workrooms in 1939 she found eight staffed for work. The explanation is simple. The midinette can stay at home and become a "little dressmaker" and make three times the money she makes in a workroom, if she is sure of herself. The "little dressmaker" is now at a premium because a client pays no tax on the clothes she makes. This drains the couture of both workers and clients.

The workers' attitude, she thought, was more spirited, and there was more personal interest than when she left them. They now have a voice in their own affairs. They are represented in the *Syndicat de la Couture* by three delegates of their staff who have a voice in such larger problems between patron and worker as discussion on wages and hours. For their more immediate problems, they have a secondary internal committee composed of one member from each workroom, who voices complaints and suggestions to the directors of the house once every two weeks. They have medical inspection once a week and ailing workers are treated. Of course, most workers belong to the *Confédération Générale du Travail,* a few belong to the *Confédération Française des travailleurs Chrétiens.* Under their ruling the workroom people work a minimum of forty hours, a maximum of 48 hours a week, and they make 42.95 francs (86 cents) an hour as against 13 francs 63 centimes (27 cents) an hour in 1939. They work an eight-hour day from 9 to 6 five days a week.

What Madame Schiaparelli found the best innovation was a communal "*popotte*" where the workers could eat one good hot meal a day. She herself has her lunch from the "*popotte*" because she can't take the time to walk home, and also because the food is good. A typical meal consists of a simple hors d'œuvre, such as tomatoes and radishes, a meat and potato dish, or a meat substitute, a salad, and fruit. The workers contribute their meat and bread tickets, the food is bought wholesale in the Halles markets, and it costs each worker 22 francs a day. The house makes up the difference, which is considerable.

Not only does this canteen assure the workers of one substantial meal a day, eliminating the hours of waiting in line for provisions, but it enables them to take off only an hour at lunch instead of the two hours that they took when they went home.

When Madame Schiaparelli first began to think of her fall collection, she ran into a host of small but surmountable limitations. There was no "*toile*" to make the first draft of models. She would have to visualize them whipped up in paper or out of old bits of *toile* sewn together in new forms. There were no pins, no buckram to stiffen the collars and shoulders of suits.

These were minor troubles. The furriers came *(Continued on page 225)*

NO FINER BRANDY
IN ALL THE WORLD

J. Bavet

THE
BRANDY
OF CHARACTER

84
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MANY, BLANC & CO., Inc., Chicago

Miss Saylor's Chocolates

These lovely Chocolates are made for magic moments. The flawless flavor of pure cream, fresh butter and fragrant chocolate, subtly blended by good cooks, creates for you an exquisite taste temptation.

Your dealer may have them soon, so keep trying.

French Cream Chocolates and Coffee-ets.

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CHOCOLATES, INC.
ENCINAL AVENUE
ALAMEDA, CALIFORNIA

ELSA SCHIAPARELLI

(Continued from page 224)

bringing skins of cat worth their weight in gold, or dyed rabbit. There were no good furs. The price would be so incredible that even a luxury house such as Schiaparelli couldn't touch them. Her fur trimmings, which used to be so inventive, will now be a pussy cat or Br'er Rabbit matter.

The leather merchants came with strange substitutes for leather. Even if she had a stock of real leather she is not permitted to use it in an entire bag. She can only trim a bag with it.

The fabric people came, bringing their meagre collections with regrets for the days when they designed fabrics specially for Schiaparelli and confined all patterns she chose to her exclusively. Those days are gone. She must share what few patterns they have proportionately with all the couturiers. They will promise her enough of each fabric for only ten repetitions of a model. They have a few plaids and checks for her to choose from (these hide substitute materials better than plain surfaced fabrics do), and practically no choice in colours. The materials can be judged solely by the ingenuity of the makers to give a semblance of warmth to something that generally has no wool in it at all. Rabbit hair gives a beautiful warm cashmere effect, but Madame Schiaparelli soon discovered that this effect shed on everything the fabric touched. It is forbidden to line one imitation woollen with another, so she hasn't figured out yet just how much actual warmth is achieved.

She discovered that, despite all the full skirts and full sleeves that had so amazed America, there are limitations on the fabric she can use in a costume. A coat can have 4½ meters, a dress 3¼ meters, a suit 3¾ meters and a house-coat 4½ meters—this is in material a yard and a half wide, so it is not so meagre. Nor does she think that clothes are watched with the alert eye with which American L-85 guardians watch American clothes.

Where the yardage restriction pinches is in designing. Before the war, a fabric house sent a bolt of material around with which she could experiment. Now she can order her 3¼ meters only and any false start in cutting means one model less.

She is allowed only sixty models in her collection instead of the hundred and fifty or so that she made before the war. She can sell only the number of repetitions for which the fabric manufacturers will cover her according to her fabric allocation. This is based, as with all the couture, on a percentage of her sales in 1938. The exception to this is if a client brings in her own material.

There are a myriad of complications of administration, production, and selling which Madame Schiaparelli says she is learning by doing home work. She pores over regulations and instructions at night trying to learn how her business is run, just what the limitations are.

For example, she has learned that clients do not have to have ration tickets to buy made-to-order clothes. But they do have to have a "*carte de couture.*" *(Continued on page 226)*

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AMERICAN WINE CO., ST. LOUIS, MO., EST. 1859

ELSA SCHIAPARELLI

(Continued from page 225)

This is procured by presenting one kilo of old wool (one woman arrived with woollen floor cloths heavy with wax) plus 200 francs, plus her ration card. With these elements the *vendeuse* procures from the authorities a "*carte de couture.*" The client can buy as many costumes as she can afford with this card, but she has to pay a five per cent. tax on each, which goes to the Returned Prisoners' Fund. That is where her kilo of old woollen goes.

Besides this five per cent. tax, there are some thirty-five per cent. of other taxes, including a luxury tax, on each purchase. Thus if a dress is priced at 15,000 francs, the client actually pays a bill of 21,000 francs.

Madame Schiaparelli who, like anyone coming from America, was at first horrified at the prices of clothes, made a deep survey of why they were so high. What she found made her decide that her prices had not gone up in scale with the increase in living costs. Since 1939 food has increased from five to twenty times, dependent on the degree of black market one attains. Furniture, art, antiques, have gone up to twenty times 1939 values. Clothes have only gone to three times the price (not counting the tax) or exactly in accordance to the increase in wages. She was forced to raise the prices of her new collection enormously. (The prices in general for clothes are incredible. Balenciaga has had to charge $2,000 for an embroidered day dress.)

Profit for the house, she found, was strictly controlled. The *Syndicat de la Couture* allows her a 2.35 profit on material used and a 3.95 profit on "*façon,*" which includes the labour and workroom overhead. Last spring, when prices were lower than now, the "*façon*" on a certain topcoat, for example, plus profit was 9,500 francs, the material 7,990, which brought the coat to 17,500 francs, without tax, or about $490 with tax.

Another fine point that Madame Schiaparelli had to learn was that nowadays a small woman pays less for her clothes than a large woman. Every inch of fabric is counted and each dress is calculated in price for each different customer according to her measurements. The *vendeuses* have had to turn into mathematicians. The clients find that it pays to be thin.

The first meeting with her tailors and *premières* was a delicate affair. These people had been carrying along for four years with the help of her Directrices, Madame Gilberte and Madame Heyden, to keep the Schiaparelli tradition alive, to keep a Schiaparelli feeling to the clothes despite the changing fashion in Paris. She now had to give them her ideas of what she wanted, without deviating so drastically from the normal Paris trend that customers would be startled by something totally un- *(Continued on page 227)*

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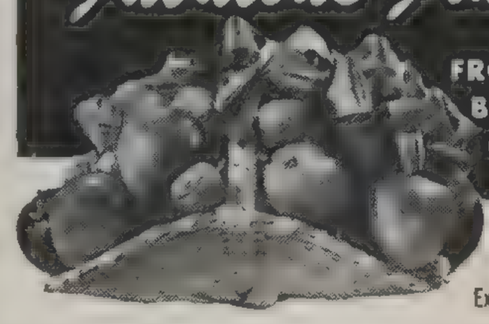

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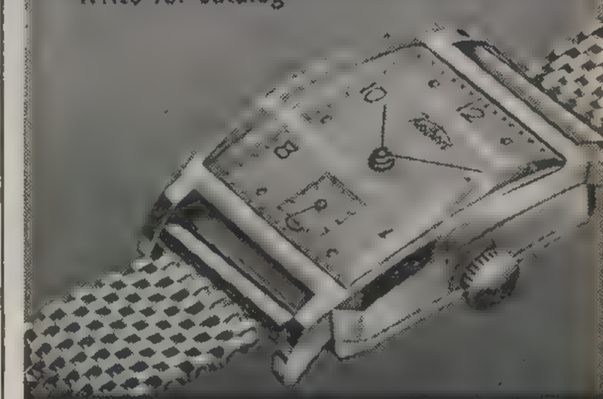

KELBERT WATCH COMPANY
608 Fifth Ave., New York 20, N. Y.

ELSA SCHIAPARELLI

(Continued from page 226)

familiar to them. Fashion is something that develops from season to season, always branching from the successes of the season before. You can't cut down the tree and plant a seed and hope to get fruit all in one season.

What Madame Schiaparelli gave her people in the way of ideas is her professional secret. That they went away to their cutting fired with enthusiasm is obvious from their busy, happy faces. Only two hints has she let fall; there will be no billowing skirts (even before she came back, the house had been cautious on this score knowing it was not in the "*patronne*" tradition), and she says that if any of her tailors even dreams another "*canadienne*" he will be dismissed. She has other coat plans with full consideration for the life of bicycle riding, *métros*, and walking that French women will have to lead again this winter.

Her people have worked through four winters with no heat, their fingers blue with cold, huddling closely together in the workrooms with only human heat and everything they owned in the way of clothes to keep them warm. The *vendeuses* wore woollen stockings and rabbit-lined boots in the showrooms. The mannequins wore sweaters under the models. Elsa Schiaparelli is determined this winter to give her people heat, even if it is only in a few rooms. If she brings them heat and inspiration, she will have gone a long way.

Her directrice wrings her hands in despair because there is no paint to freshen the showrooms, no fabric to recover the chairs. Madame Schiaparelli thinks the house looks beautiful and worries not a whit about doing it over. She is back, and that is enough.

Her happiness at being back and hard at work shows in her face. Paris is her workroom. It is here she first made those wonderful handknit unstretchable sweaters that put the sweater into the high fashion class. It is here she created the high-shouldered look, the embroidered dinner jacket, "the Schiaparelli look." And it was Paris that gave her the materials for all of her delightful accessory nonsense that made the life of fashion writers easy.

This is not the time for nonsense, she knows, nor the time for startling innovations. It is a time to give people work and to give them enthusiasm. It is a time to give women clothes that they can live in, not parade in. She is deeply grateful for the fact that her artisans have been kept intact, that the couture was not allowed to wither during the occupation, that she had something to come back to. She is full of admiration for the workers, the tradesmen, and her colleagues. "Theirs," she says, "has been a work of Hercules, an achievement of love and hope for France."

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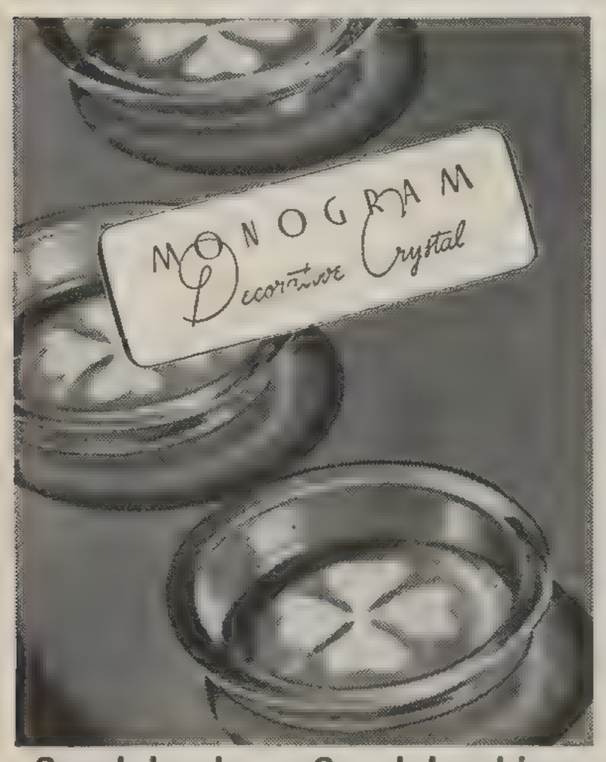

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VOGUE POINTS

Further Notes on the Autumn Fashion Collections

• The high points of the new look are the tight or wrapped head (even for dinner), the low curved neckline (see it in jersey in the resort season); and the longer, flared skirt (in suits, dinner and afternoon dresses).

• Heavy tweeds—bold herringbones, black tweed buttoned with rhinestones—are in town to stay, even for dinner.

• Tweed coats for evening are freshly done—for example, one flame-red tweed has an ermine lining (to be seen in Vogue, December 1); a pink tweed is collared in jet.

• The heavily curved silhouette seen in early autumn collections has been deflated, emerges gentler and more graceful.

• The wrapped-head is more than a reaction to the summer's huge hats; it is indispensable to high collars.

• Heads are often wrapped in shoulder-covering jersey hoods; scarved-and-hatted fur hoods; turbans and berets attached to long scarves.

• The low, curved, almost-off-the-shoulder neckline is a day-and-night point. See it in long and short dresses.

• Some new suits have longer jackets; jersey suits go travelling; tailored suits take gilt Admiral's-aide shoulder ropes.

• Interesting old gold coins are often worn on massed gold chains, on bracelets, big safety pins, belts.

• New evening sleeve business—one long, the other non-existent. See this in a jersey blouse, a faille dinner jacket.

• One of the most beautiful necklines for evening is low, square; joined to draped, two- or three-inch cap sleeves.

• Empire evening dress—sleeveless, with front-and-back V-neckline, gold leaf embroidery at flounced hem.

• One long shirtwaist dancing dress for the South is of checked gingham, has jewelled studs, great piqué collar and cuffs.

• New resort fashions have discovered the low, round, wide neckline—for jersey after-ski costumes, Southern dancing dresses.

• A resort skirt of plaid gingham has back-fullness gathered in by a drawstring to make a flat, deflated bustle.

• There are knee-length, pink-and-red printed harem pants, to wear with a wine-coloured midriff jersey, an ankle-bracelet of bells.

• Bathing-suits have separate matching hoods; print dresses for the South have matching scarves to tie round your head.

• For North-or-South play, there are flat-soled, ankle-high ballet boots—of gilt kid, leather, flannel, coloured suède or canvas.

A woman 25 to 50 pounds overweight may carry this excess weight from day to day as a heavy burden.

She may find considerable difficulty in wearing smart, trim-fitting dresses effectively. She may find it embarrassing to appear on the beach in a bathing suit.

Others are grateful that they have found a comfortable way to keep their figures slimmed down and more elegant by using the

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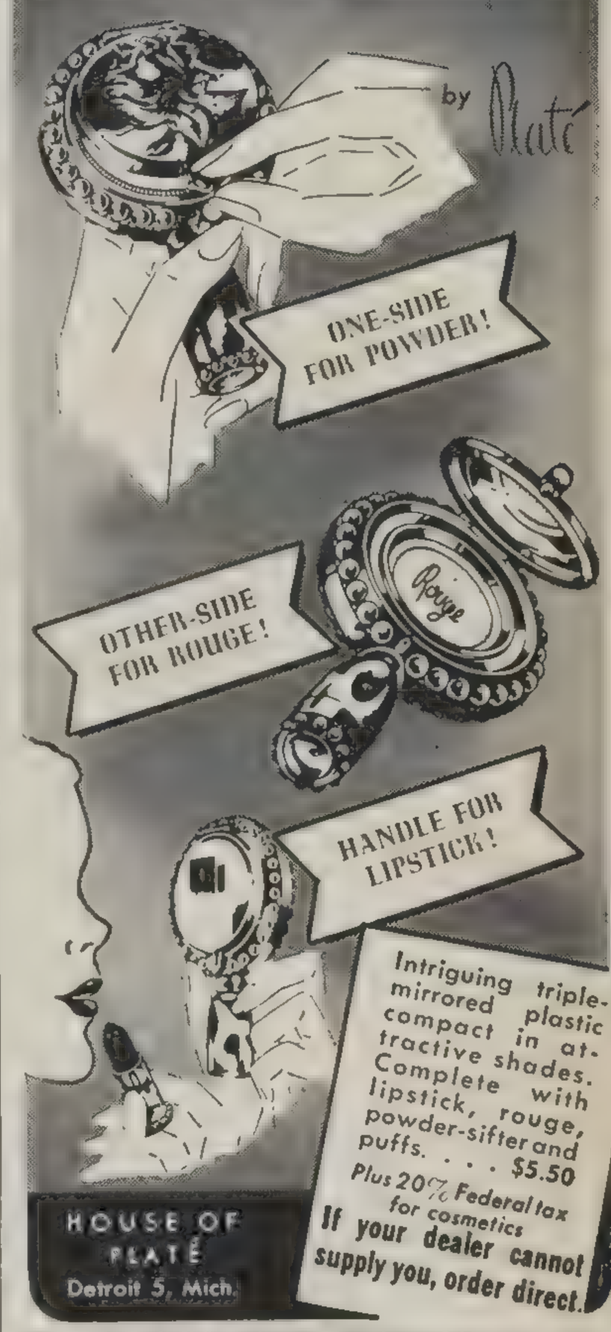

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THEY CALL HIM "THE NOSE"

His sense of smell is as keen as a concert violinist's ear

By Sgt. George Dorsey, A.E.F.

ONE of the few men in the world who has to stop work the moment he contracts the slightest head cold is Sirenus Hermlin. Monsieur Hermlin is the chief smeller at one of the largest manufactories of perfumeries of the perfume centre of Grasse, France.

Greying, square-jawed Sirenus Hermlin, whose straight, dignified nose is as valuable as that of a matinee idol, makes a more than comfortable living as manager and scent virtuoso of a factory which produces the basic ingredients of the world's most famous perfumes, as well as some finished perfumes of its own. A man in M. Hermlin's position, in addition to having to retain in his mind thousands of little-known facts and formulae, must possess a sense of smell as rare as a concert violinist's ear, as keen as a major league batting champion's eye. This No. 1 man can, for instance, after a study of two or three months of a precious perfume, ascertain more than 90 per cent. of its ingredients. This feat seems all the more difficult when one realizes that 50 to 200 different products may be blended to make a single finished perfume. With further experimentation, Hermlin could name the few scents he hadn't been certain about in his first analysis.

It takes from 12 to 15 years to train a man to the point where he is even an ordinary perfumer. And the serving out of this lengthy apprenticeship is no guarantee that the aspirant is going to make the grade. His bosses may have to call him in after a decade or so and say, "Sorry, old man, but you just don't have the stuff." Then the disappointed candidate must either quit and start afresh in some other line of work, or continue along at the factory in some relatively menial capacity.

Aside from his talent as an odour authority and mix-master, M. Hermlin, as factory manager, knows intimately every stage of perfume manufacturing. Walking through his laboratories and refineries, he will tell you that one pound of this attar of roses is derived from the processing of 5000 pounds of rose blossoms. Or that it costs 90,000 francs to manufacture one pound of jasmine oil, a popular perfume base.

Flora—and Fauna

The secrets of the perfume industry are among the most closely guarded in the world. The exclusive formulae developed by the factory in a century of operations are kept in a big cast-iron safe. It is impossible to determine the contents of a perfume formula by chemical analysis, although a top flight *(Continued on page 230)*

The Hand
that rocks the cradle—washes the dishes—grinds the valve—sets the rivet—can still be the hand that is sweet to hold if it belongs to a woman wise enough to use Elizabeth Arden's Hand Lotion—creamy, non-sticky, delightfully scented, modestly priced.
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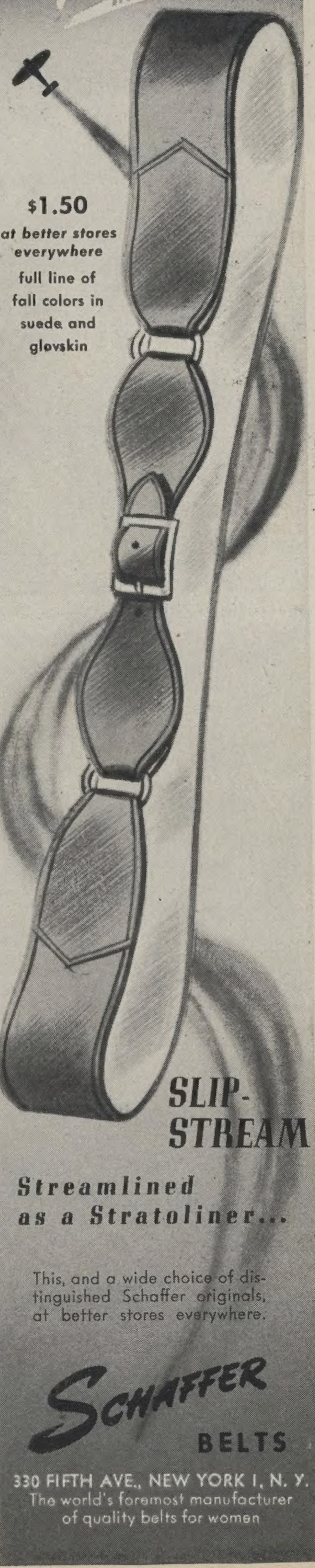

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THEY CALL HIM "THE NOSE"

(Continued from page 229)

perfumer, working by nose, might be able to approximate the recipe. M. Hermlin, who likes to call himself "The Nose Man," says that the best perfumes contain an animal scent as well as the fragrance of flowers. Products used to impart an animal tang include ambergris from whales and extracts from the glands of beavers, musk deer, civet cats, and—hold tight—skunks. Commenting on this, the technician waxes philosophical:

"A woman may buy a perfume made purely of flowers once," M. Hermlin says, "but she will never come back for another bottle. There is something in a woman, perhaps she is not conscious of it, but there is something in her that wants an animal odour. It is just another part of that mystery that is a woman."

The war, M. Hermlin says, practically brought the perfume industry to a halt. The factories at Grasse receive their basic flowers—roses, jasmine, violets—from the countryside roundabout, but many essential products, such as natural musk, sandalwood, patchouly, come from other parts of the world from which this town in the hills beyond the Riviera has been cut off during the war years; the perfume on sale in France is the last of the pre-war reserve.

Dollars and Scents

The advice that M. Hermlin gives to American soldiers in France —most of whom wouldn't know *Night in Paris* from *Eau d'Hoboken*—is that they buy only well known brands, such as Chanel, Coty, Lelong, D'Orsay, Guerlain, Houbigant, Lanvin, Molyneux, Schiaparelli. A lot of atrocious stuff is cropping up in France under obscure names to catch the soldier's dollar. "It isn't even perfume," he says, with an angry sniff.

There is little danger, he adds, of a famous label's being falsified. In France, where the perfume industry is of national importance, such counterfeiting can earn the guilty persons prison sentences as high as twenty years.

Although the industry is now in the doldrums, M. Hermlin sees a great postwar boom for perfumes. He anticipates the opening of great new markets in China, India, and Russia. The Soviet Union always frowned on such luxuries before, but M. Hermlin believes that the government will loosen up on perfume after the war.

"The people want it," he says. "It is proved by the fact that much of the perfume we used to send to countries like Rumania and Poland was smuggled into Russia. There was a black market on perfume in Russia. And you must remember that before the revolution Russia was our biggest customer of all."

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Color Cue

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Double-Stripe . . . JUNIOR GRADE

No matter how you slice it—up and down or cross-ways—this striped poplin by Bates is an attention-getter. Morgan of David Crystal designed these three informal lovelies for the young-in-heart . . . who are on to stripes because stripes can build you up and whittle you down all at the same time—because they're the most eye-catching, breathtaking thing a girl can wear. Look for Bates sunshine fashions in fine stores . . . look too for this same Bates poplin to make up yourself.

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